

Feb. 15
1913

60th Anniversary Number

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10 Cents

The NEW YORK CLIPPER



JULIAN ELTINGE

Oldest Theatrical Journal in America
Founded in 1853 by Frank Queen

Just a few of WILL ROSSITER'S New "GOOD-LUCK" SONGS for the NEW SEASON!

LEE WHITE
AND
GEO PERRY'S
BIG "HIT"

OH! YOU GEORGIA ROSE

THE BEAUTIFUL NOVELTY BALLAD with the "CHIMES" effect

THE "SONGRIOT" of 1912 !!

NEXT SUNDAY AT 9 | O-U CIRCUS DAY

by EVANS, LLOYD of LLOYD and WHITEHOUSE

BIGGEST SONG and TWO-STEP "HIT" of the Season !

WHEN I MET YOU LAST NIGHT

Words by BETH SLATER WHITSON Music by W. R. WILLIAMS

Writers of "MEET ME TO-NIGHT IN DREAMLAND" and
"I'D LOVE TO LIVE IN LOVELAND" etc.

N.B. This is the NEW "DREAMLAND" Song they're
all "raving" about — Don't Miss It !

IN DREAMLAND

KEEP ON LOVIN' I'LL BE THERE

A WONDERFUL SYNCOPATED RED-HOT MARCH COON-SONG

A CORKING SOUBRETTE NUMBER - GREAT LYRIC CATCHY MUSIC

THE OVERNIGHT

"HIT" by

SHELTON BROOKS

THE MAN WHO WROTE

"SOME OF

THESE DAYS"

ALL NIGHT LONG

VAN AND SCHENCK'S GREATEST SONG "HIT"

TEACH ME THAT BEAUTIFUL LOVE

The Ragtime

SAILOR'S RAG

Words by
J. Brandon Walsh

Music by
Phil Schwartz

Will Rossiter's "GOOD-LUCK" SONGS are "GOOD LUCK" to ALL who SING THEM !

DOWN HOME RAG

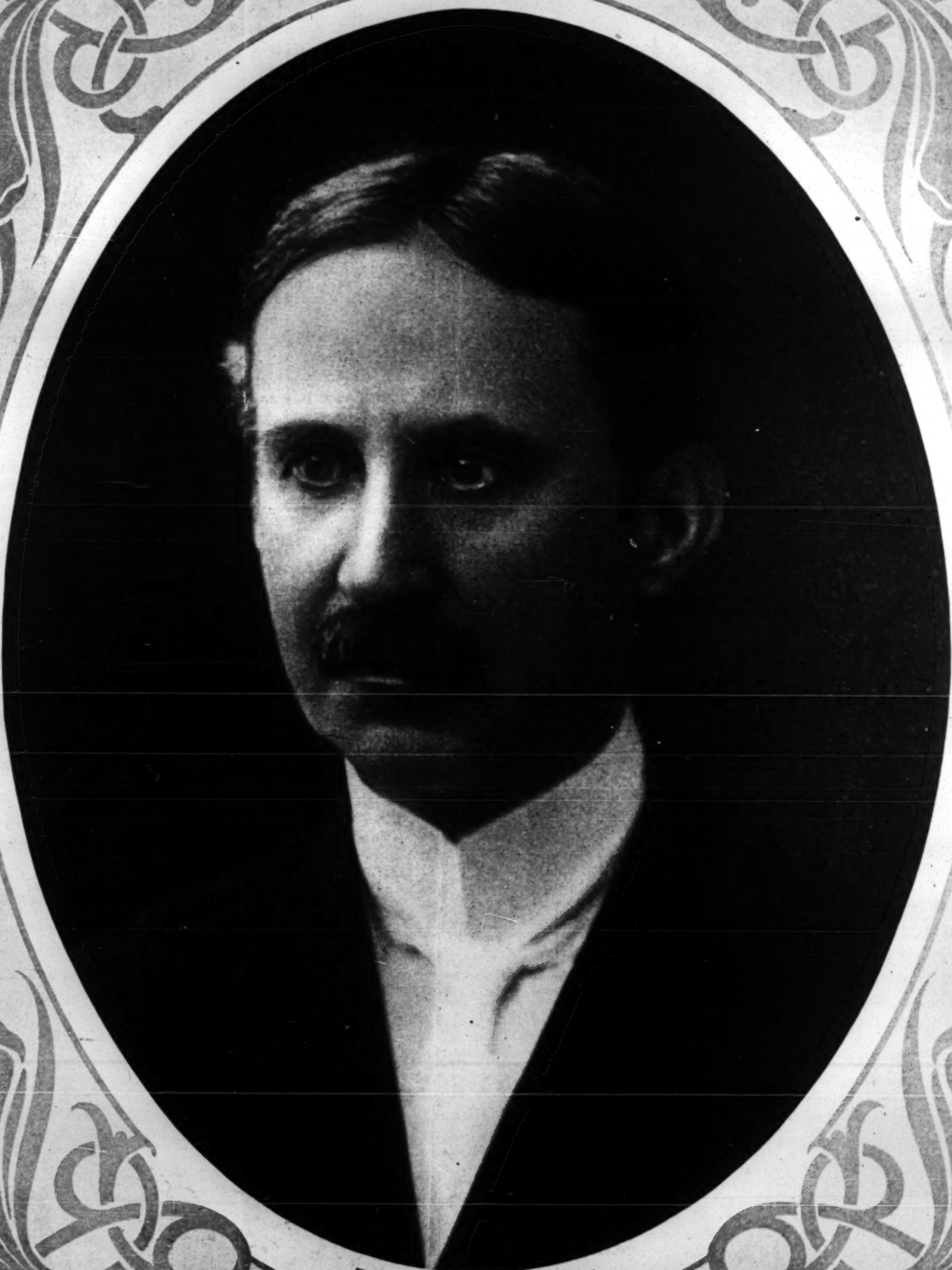
by Wilber C. Sweatman - Greatest "Buck" since "Turkey in the Straw" NOW Publ. also as a SONG Lyric by Roger Lewis

N. B. THE "GOOD-LUCK" SONGS BRING "GOOD-LUCK"
TO ALL WHO SING and PLAY THEM!

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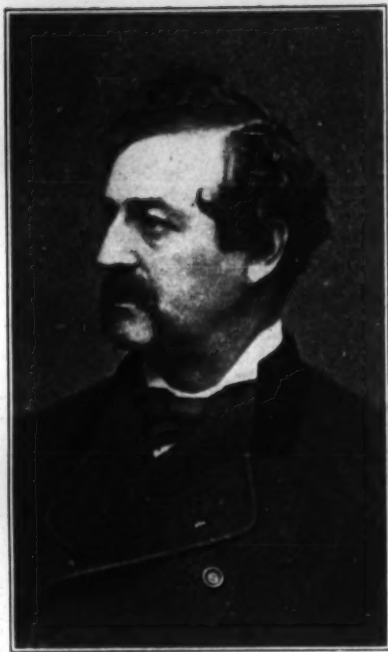
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E. F. ALBEE

SIXTIETH ANNIVERSARY
NEW YORK CLIPPER
FEBRUARY 1913
ESTABLISHED 1853

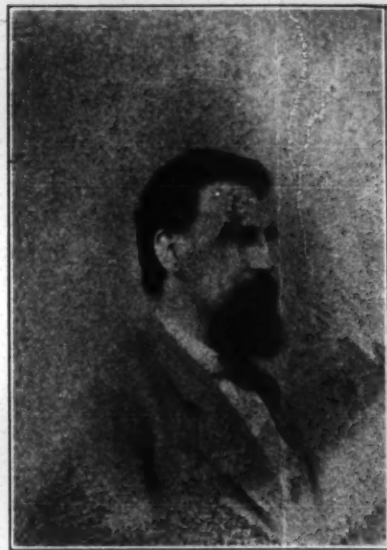
RARE PORTRAITS OF OLD TIME PERFORMERS



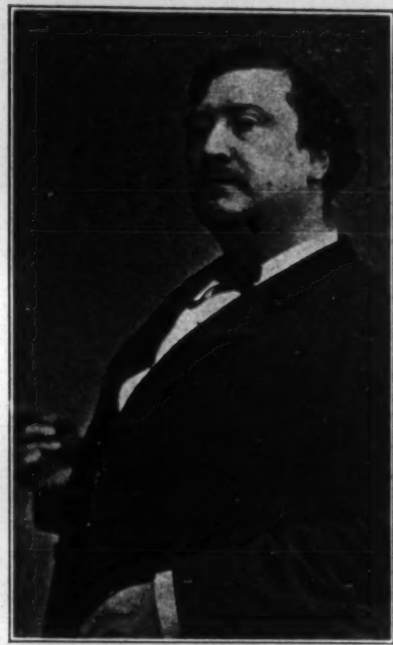
FRANK S. CHANFRAU,
America's Own Actor.
Died Oct. 2, 1884.



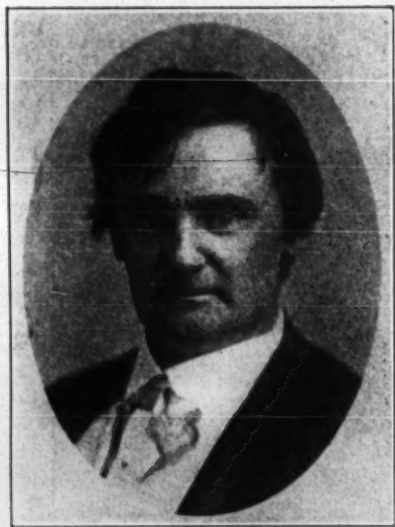
HENRY IRVING,
Tragedian.
Died Oct. 13, 1905.



WM. E. SINN,
For many years one of America's leading
managers.
Died Aug. 9, 1899.



CHARLES ALBERT FECHTER,
Tragedian.
Died Aug. 4, 1879.



JOSEPH JEFFERSON,
In 1878.
Died April 23, 1905.



MARION MORDAUNT,
The well known Nancy, in "Oliver Twist."



N. C. GOODWIN,
In his prime.



BARRY SULLIVAN,
Tragedian.
Died May 3, 1891.



KITTY BLANCHARD,
Well known in the '70s.



IDA FOY,
As a fashionable belle.



MAUD GRANGER,
One of the beauties of the American stage.



ADAH CLIFTON,
A great favorite at Laura Keane's.

RARE PORTRAITS

Of Old Time Managers and Performers



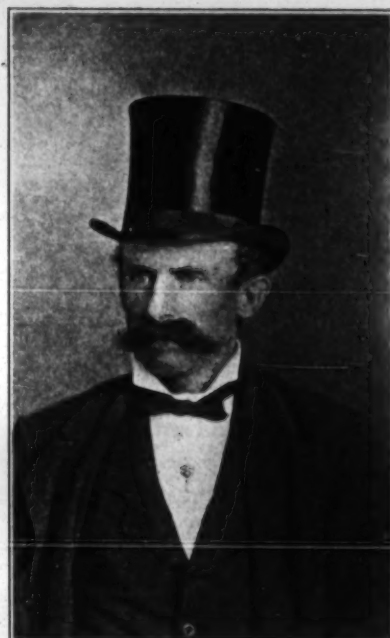
GARNELLA BROS.
(Bob and Dick).



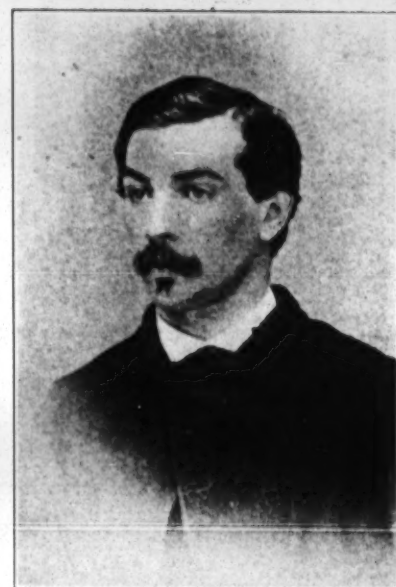
BURR ROBBINS,
One of the Circus Pioneers.



DAN RICE,
The Showman.—Died Feb. 22, 1900.



GEO. H. BATCHELLER,
Old Circus Proprietor.



PETE CONKLIN,
The Well Known Clown.
At Coney Island Every Summer.



EUGENE,
Famous As An Impersonator.



DAN BRYANT,
"Essence of Old Virginny."



DAN BRYANT,
Banjo Solo.
1861.



DAN BRYANT AND EPH HORN.
1861.



LITTLE TODD.
Todd Judge in His Early Days.



MRS. F. R. BLITZ,
In 1880.



HENGLER SISTERS,
Daughters of a Great Dancer.



THE FOUR COHANS,
In 1894.



DAN SHELBY,
Of the Old Comique, in Buffalo.

REVIEW

-OF-

CIRCUS NEWS

From The Clipper, Beginning February, 1861

1867.—Continued.

J. T. Johnson's Amphitheatre, at Macomb, Ill., is nearly completed, and it is spoken of as being a convenient building for circus performances. It may be rented by managers of good troupes for one or two nights per week, by addressing the proprietor. Circus performers can also secure engagements by adopting same course.

Madame Tinkham, wire walker, with Maginley Four Carroll's Circus, met with a severe accident while the company was at Franklin, Ky., on Oct. 16. She was making the outside ascension from the ground to the centre pole, when the wire gave way, causing the madame to fall a distance of eighteen feet. She was picked up insensible and carried to the hotel, where medical aid was procured, and it was found she was injured so severely that it was necessary to leave her behind under medical care.

Thayer & Noyes' Circus exhibited at Georgetown, D. C., on Oct. 28, and at Alexandria, Va., 29-31. They gave their first performance at Washington, D. C., Nov. 1, on the lot corner of Louisiana Avenue and Tenth Street. The party design remaining until the middle of the month, when they open at the Front Street Theatre, Baltimore. "Novice" says: "The company is made up of many excellent performers, and a very creditable performance is given. Dr. James L. Thayer did not appear in the circle on the opening night, but his place was fairly filled by Charles Parker, who made an appearance after an illness of three weeks. Lucy Watson, a graceful equestrienne, joined the show here, and appeared on the opening night. Master Woody Cook, a clever boy rider (pupil of C. W. Noyes), gave a pretty hurdle act, and elicited warm commendation. Charles Reed displayed improvement in his riding, and also in ground tumbling. A very decided change is noticed in the way of lighting the canvas at night, gas being used entirely instead of the ordinary troublesome lamps. As we have the Forepaugh Show here four days, commencing on Nov. 4, we may expect lively opposition between the two companies, as the latter show opens on a lot at Sixth Street and Missouri Avenue, which is only four blocks from the location of the Thayer & Noyes concern."

Edmond Mable died at Delavan, Wis., on Oct. 28. His brother, Jerry Mable, died just eight weeks previous.

Another Accident in a Menagerie.—During the tenting season now fast drawing to a close those daring performers who travel with menageries and enter the den of animals to perform them, have experienced considerable rough treatment from the claws of such animals. White, Langworth and Forepaugh have all had a taste of the lion's paws, and Pierce, the lion tamer and performer, with the European show, came near losing his hand at Peekskill, on Oct. 9. "Tom," one of the lions in this show, made himself too familiar with Pierce's hand, and dreadfully lacerated it. Although suffering much pain he (Pierce) gained the day and forced the lion to yield, and the performance went on all right. On Oct. 11 there was another exhibition at Tarrytown, N. Y., not set down on the bills. While the company were preparing for the street parade Mr. Pierce entered the lion's den for the purpose of putting the rope and strap about the lion's neck. The labeaux wagon drove alongside to receive it, and the bridge placed in position. Everything being ready, Mr. Pierce gave the signal for the door of the cage to open, and the lion made a spring on his bridge, which broke, and the lion fell to the ground. A cry was raised that the lions were loose, and such a scampering of men, women and children has seldom been witnessed. Pierce jumped out of the cage and caught the lion by the mane, and with the assistance of some of the company soon caged the monster. The bridge was repaired, and the lion mounted on his throne, and the company made their parade through the principal streets. The company will close its traveling season on Oct. 15, and go into winter quarters.

Lake's Circus showed at Springfield, O., on Oct. 8, 9, and, as it was the first circus there in eight years, the concern did a big business. During the night show, while "Mazeppa" was being performed, the rain came down in torrents and the wind was very high. The dressing room canvas was blown down and the spectators had to be dismissed, fearing that the big canvas might come down. On the evening of Oct. 3, while at Fort Scott, Kan., Marks, the clown, was presented with a golden badge, gotten up by George Hudlich, a member of the company, the size of a ten dollar gold piece, and was presented to Mr. Marks by the mayor of the city of Fort Scott.

French's Circus exhibited at Eaton, O., on Oct. 14. During the performance one of the negro performers belonging to the side show, which is run by Frank Rosston, had some difficulty with Mr. Rosston in the morning. He then became intoxicated, and, while seated among the spectators, pulled out his pistol and fired at Mr. Rosston, who is also ringmaster. The ball missed him and instantly killed a young lady of the town.

Forepaugh's Circus and Menagerie has its tent pitched all this week on the Central Skating Park, corner of Broad and Wallace streets, Philadelphia. In addition to the equestrian and gymnastic corps that has been traveling with the company all summer, a number of other performers appear at the Quaker City. The camelopard, lately added to the large collection of animals, will be exhibited, being the first seen at Philadelphia for twenty-five years.

John Stowe's Western Circus laid up for winter quarters at Berrien Springs, Mich., on Oct. 18. Mr. Stowe is at present erecting a large amphitheatre at Berrien Springs, where he intends breaking horses for the ensuing season. Several performers have already been engaged, including Prof. A. Nicholls, clown; C. W. Antonio, hurdle rider; Nicolo Norton, juggler; Mile, Tillie Norton, tight rope performer; West Stowe, singing clown, and the Van Zant Brothers, gymnasts.

James Melville, the celebrated bareback equestrian, has challenged Charles Denzer, one of the popular Denzer Bros., gymnasts and acrobats, to run him a race of one hundred yards for \$500 a side. Melville, it will be recollected, recently outfooted Jimmy Robinson.

The John Robinson Circus and Menagerie concern was in the gold regions of North Carolina at last advices, but gold is about as scarce there as here, but greenbacks seem to be getting more numerous down there, and almost every person had sufficient to invest in a circus ticket for John Robinson's Show. Two performances were given at Charlotte on Oct. 12, of which *The Daily News*, of that city, makes mention as follows: "At 10 o'clock the grand cavalcade made its appearance on our streets, which in magnitude and splendor exceeded any similar pageant ever before witnessed in this section. It gave the delighted crowd, in advance, an idea of the great resources at the disposal of the manager for the production of the really attractive performances that afterwards took place under the great pavilion. The performing elephant, the Polar bear, the mystic wapita, and the beautiful Bengal tiger, were the



CHESTER R. NELSON.

Chester R. Nelson is comparatively a newcomer to burlesque. In the past five years he has gained quite an enviable reputation. His original character impersonation, "Luke Warm," is one of the best known comedy characters on the Empire Circuit. He is finishing his fifth season with Ed. Miner's Americans.



EVE PROUT.

One of the most successful young women on the vaudeville stage to-day is Eve Prout, who is pleasing all managers and audiences that she is appearing before. She is called the second Elsie Janis, and played with her a number of times in the past in Columbus, O. Eve Prout is only eighteen years old. She has become so popular in the few years she has been on the stage that next season she may accept one of three offers to appear on Broadway in musical comedy. She is booked solid for this season on the best Western vaudeville time, and will take a trip to Europe next season before going into musical comedy.



DAVE SCHAFER

(Late of Adams and Schaffer), The Jew with the funny cough, playing one of the principal comedy parts and doing a single specialty with the Queens of the Folies Bergere.



MAY WENTWORTH.

May Wentworth is one of the best known character women in burlesque, having been featured for a number of years at the head of different burlesque shows playing the Empire Circuit.

Miss Wentworth has a beautifully cultivated voice of exceptional range and quality, and her idea of delivery is always a hit.

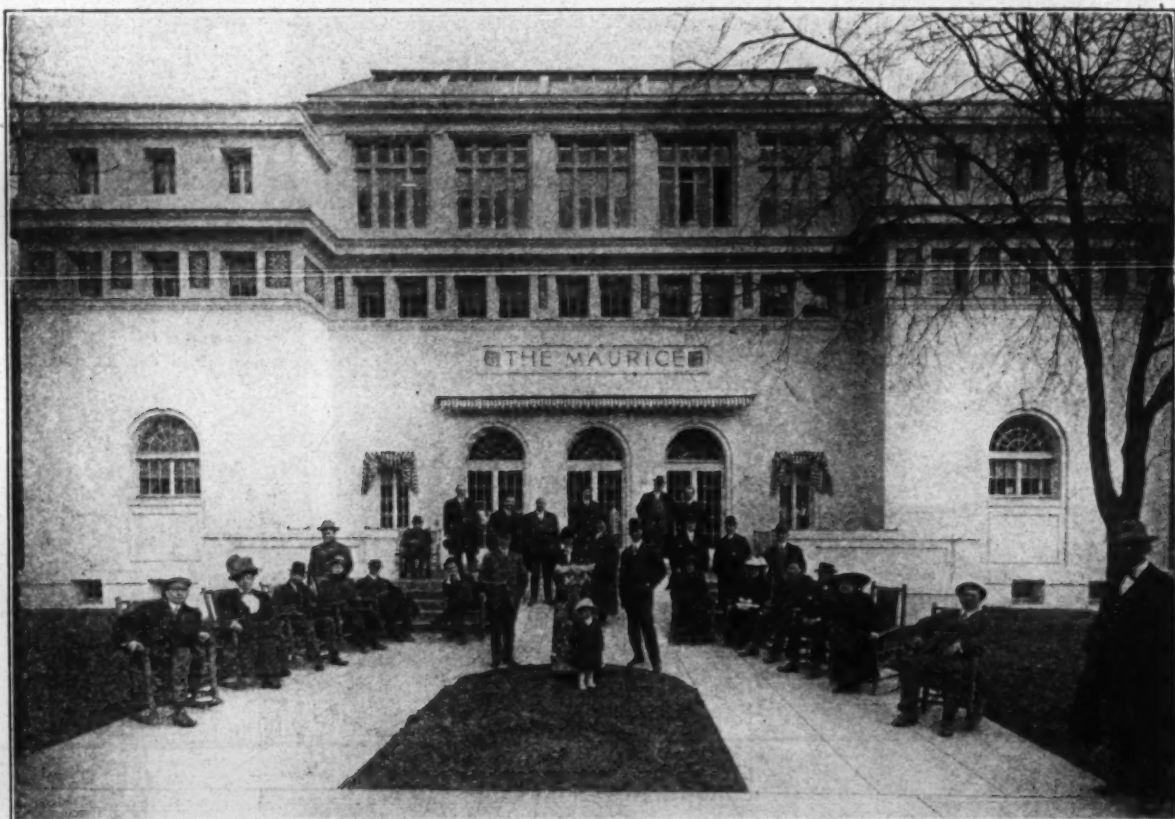
This season is her farewell appearance in burlesque as one of the principal women with Ed. Miner's Americans.

TOM MARKS.

The popular Irish comedian, whose achievements and remarkable success throughout the country is a matter of stage history, has so firmly endeared himself to the playgoers of the Northern States and Canada that his appearance each season is most eagerly looked forward to and welcomed. After closing a tour which lasted two years Mr. Marks is now enjoying a well earned rest at Mt. Clemens, Mich., where he will organize his company for the seasons of 1913 and 14. He will open about the first week in March, in a new Irish comedy, entitled "His Irish Neighbors."



TOM MARKS



(Photo made expressly for THE NEW YORK CLIPPER.)

"THE FOUNTAIN HEAD."

Maurice Baths, Hot Springs, Ark.

As the sage of East Aurora aptly puts it, "Only one letter differentiates the world 'health' from 'wealth,' and the things themselves are even more closely related. From the time you bathe or get out in the sun, and laugh and play you are absorbing potential wealth into your being." Accompanying is a picture of the famous Maurice Baths, at Hot Springs, Ark., conducted under the personal direction of W. G. ("Billy")

Maurice, whose wide acquaintance in the profession of entertainment extends to every branch of the show business. Mr. Maurice is shown in this picture standing to the left of the centre. To his left, standing, is Harry H. Bell, general manager of the baths. Others included in the group are: Mrs. Julian, the well known dramatic actress, who appeared with Robert Hilliard, in "A Fool There Was;" Dr. Chester A. Bell, the famous exhibitor of scientific Indian relics;

Al. W. Martin, of the Hegenbeck-Wallace Shows, and for many years a theatrical manager; B. C. Clements, of Big C. feature moving picture fame; Geo. C. Johnson, of the Molissant Aviation Co., and Mrs. Geo. C. Johnson, once known to the stage as Corinne Faure, the girl baritone; Dr. and Mrs. Hamstreet, at home in Hot Springs; "Dolly" Lyons, the manager of Naomi, the spectacular dancer, and Col. John Hummel, of circus fame.

most admired among the zoological specimens. The circus performances were all good—so good that we did not regret upon visiting the pavilion to find them liberally patronized. The crowd was really immense, and must have exceeded three thousand, white and black. In fact, we have been informed that above seven thousand tickets were sold for the two entertainments."

James T. Johnson's Amphitheatre, at Macomb, Ill., is said to be doing well with a circus company composed of J. C. Wallace, Frank Joseph, Thomas and Master Bobby Austin, Mrs. James T. Johnson and Mr. Hoyt, together with the trick horse, "Franklin."

(To be Continued.)



DE WITT C. MILLEN.

The well known business manager and advance representative, formerly with Norman Hackett Co.; also the Braggemann houses at Paterson and Hoboken.



JOSEFA AND ROSA BLAZEK, Now in South Africa.

POPULAR WRITERS OF POPULAR SONGS.



MAURICE ABRAHAMS.

MAURICE ABRAHAMS.

Possibly the public are not aware that almost the easiest part of the work is in the writing of the song. The hardest and the work that is more trying and needs more tact and judgment is the man in charge of the professional end; that is, the man who sees and takes care of the performer who makes the song popular. Maurice Abrahams is conceded to be one of the most tactful, energetic and most able professional men in the music business. But he does not rest there. He has collaborated with L. Wolfe Gilbert and Lewis F. Muir on many of their big song hits, and has shown that he is a capable song writer as well as a wonderful professional man. He also is the fellow who has original ideas of harmonies and melodies, and in conjunction with Messrs. Muir and Gilbert he has been a wonderful aide. He has an enviable reputation for having friends innumerable in the music world. He is always non-committal, and he is really one of the diplomatic strongholds of the Mills Publishing Company. Much more could not be said about any one individual connected with the music business.



L. WOLFE GILBERT.

L. WOLFE GILBERT.

This young man's rapid stride as a successful lyric writer has really been the past year's topic of the music business. He started out seven or eight years ago as a parody writer and special stage song writer for some of our best vaudeville stars, but after a careful study he realized that it was wasted energy because the compensation did not pay for the care and thought that one has to take in writing a song or lyric that has to receive the plaudits of the vaudeville-going public. His past year's hits were the outcome of his decision that it didn't require half as much energy to write the popular song as it did to write the stage song, and the reward from a monetary standpoint was a thousandfold greater. It seems from reading his lyric one gathers that he thinks more of phrasing than he does of playing for brilliancy, so long as his lines are euphonious and shaggable and easy to commit to memory, and by all means "original" his work is done. In his work with his melody writer, Lewis F. Muir, it is more of a collaboration than just the mere fact that he writes the words and Mr. Muir writes the melody. They build songs together and therefore their success with the F. A. Mills Publishing Company.



LEWIS F. MUIR.

LEWIS F. MUIR.

Melody writers are possibly as numerous as lyric writers, but originally must and will stand out and bear fruit. Lewis F. Muir has absolutely created a new rhythm, a new tempo, a new meter for the rag song, for this later day popular song. He is and will be imitated for some time to come. His eccentricities are his success. The most remarkable feature of this young man is the very fact that he is far from a thorough musician. The average melody writer is a musician, understands harmonies, chords, etc., etc., and therefore it is almost impossible for him to be original. He is bound to imitate, he can't help it. Not so with Muir. He might be ably termed the eccentric of the modern popular song—he is different—he is odd and possibly one can attribute that to the fact that his harmonies have never been taught him. His chords are just the animation of an odd musical turn of mind. In his collaboration with L. Wolfe Gilbert they have turned out such hits as "Waiting for the Robert E. Lee," "Hitchy Koo," "Ragging the Baby to Sleep," "Take Me to That Swanee Shore," "Oh, What a Night," "Here Comes My Daddy Now (Oh Pop!)," "At the Yiddish Cabaret," "If I Could Only Read You," "Let's Go to Savannah, G. A.," etc., etc. This record alone needs no further comment, except to add that they have signed a long contract with the F. A. Mills Publishing Company.



TED SNYDER.

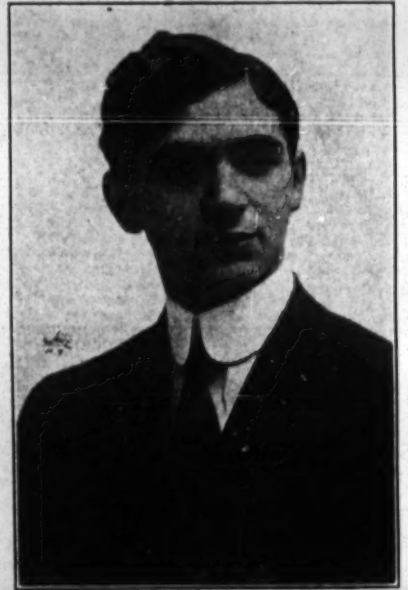
TED SNYDER.

Ted Snyder is one of America's foremost song writers. Among the number of his song successes are: "I Want To Be in Dixie," "Mysterious Rag," "My Wife's Gone to the Country" and "The Wild Cherry Rag." Mr. Snyder is head of one of the largest music publishing houses in the United States, which bears his name.

Billy Jean
JEROME AND SCHWARTZ,

JEROME AND SCHWARTZ.

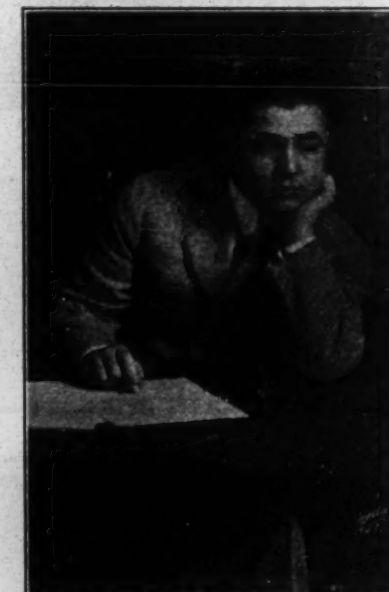
Two of the most popular song writers of this country, recently started in the publication of their own compositions, and although the firm is now only four months old, it has listed in its catalogue many of the present day hits, among which are: "Rum Tum Tiddle" and "That Haunting Melody," both being features with great success at the Winter Garden, New York. Several successes are also credited to them from the Eddie Foy Show, the titles to which are: "Ring-Ting-a-Ling" and "The Chop Stick Rag," the former one being rendered by Lillian Lorraine. Some of their numbers are: "Pots and Pans," "At the Brookside Inn," "Fingers and Thumbs," "Oh, You Beautiful Coon," "The Vienna Roll," and "Rainy Days."



IRVING BERLIN.

IRVING BERLIN.

Irving Berlin is one of the most popular of our young composers. He has written a number of the most popular song successes ever placed on the market. His "Rag Time Soldier Man," "When the Midnight Choo Choo Leaves for Alabama" and "At the Devil's Ball" are a few of his latest song hits. Mr. Berlin is one of the firm of "The Ted Snyder Music Co."



LEW BROWN.

LEW BROWN.

Lew Brown is the youngest popular song writer in America. His success has been rapid, and at the present writing he has reached the highest pinnacle of popular song writing fame. Among his song successes are: "Here Comes the Bride," "Parlissenne," "Please Don't Take My Lovin' Man Away" and many other songs well known in songland.



THOMAS J. GRAY.

THOMAS J. GRAY.

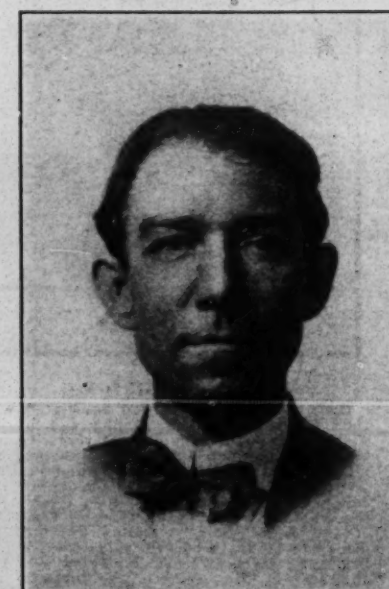
Mr. Gray stands foremost in the ranks of material writers. There are over three hundred artists now using what the vaudeville world knows as successful "Gray matter." Max Witt's "Court By Girls," Gus Edwards' "Kid Kabaret," and Rube Marquand and Blossom Seeley's acts are from his pen.



LEO EDWARDS.

LEO EDWARDS.

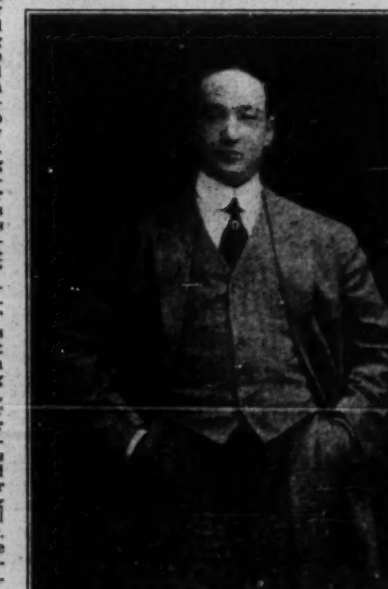
Leo Edwards is well known throughout the United States as one of the foremost writers of popular songs, and a recognized writer of standard musical compositions. His popular songs are always in demand. Mr. Edwards is under contract with Chas. K. Harris. Among some of his most popular songs are: "We've Had a Lovely Time, So Long Good-Bye," "Oh, That Heavenly Man," "I Want to Pounce, Dance, Dance," "If Every Star Was a Little Pickaninny," "That's What the Rose Said to Me" and others.



GEORGE BOTSFORD.

GEORGE BOTSFORD.

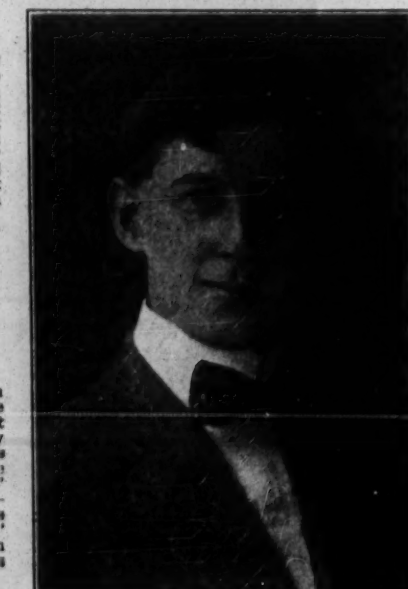
George Botsford, known as the greatest exponent of technical ragtime music and the writer of some of the most popular "piano rags," was born in Iowa, in the great farm section, "took" piano lessons from a teacher whose curriculum consisted of Beethoven's and Czerny's studies, but who found in young George her most apt pupil, for before the year was out George could play a great deal better than his teacher, and appeared as a prodigy pianist at all the church and district school concerts. When George came to New York and joined the Remick forces only the words of encouragement from Messrs. Remick and Belcher prevented him from going back to good old Iowa. To-day he ranks second to none as the arranger and instructor of trios, quartettes and choruses, and his ensemble chorus work is one of the features of the Remick house. He is really a self-made musician. As a composer he has met with great success, and his "Grizzly Bear" song was the forerunner of most of the ragtime songs so popular to-day. His big instrumental rags, such as "Black and White," "Chatterbox" and "Hyacinth," are novelties in syncopation that have been copied by most every other ragtime writer. The "Hyacinth Rag" is noted as being the most difficult rag for the piano ever written. Among his songs, "Pride of the Prairie, Mary," written for and sung to-day by Ethel Levey; "Denver Town," the original cowboy song, and "Maybe You Are Not the Only One Who Loves Me," have been big hits. His latest and greatest success is the rollicking Winter song, "Oh, You Silvery Bells," a sleighing song which has superseded every sleigh bell song ever written. During the Winter Mr. Botsford coaches some of the most notable amateur minstrel shows, such as the Brooklyn Elks, the Harmonie Club, the Friendship Club, and his work in that line is without doubt equal to that of any professional stage director.



ALBERT GUMBLE.

ALBERT GUMBLE.

Is a prolific writer of both instrumental and song numbers. His career began in Chicago some ten years ago, where his success soon resulted in his being imported by the Remick forces in New York. Mr. Gumble's most famous songs are: "Alice, Where Art Thou Going?" "Are You Sincere?" "When I Marry You," "I Won't Be Back 'Till August" and the great march song, "Winter." At present "When I Waltz With You" and "Call Me in the Morning" are in great demand.



WILLIAM J. McKENNA.

WILLIAM J. McKENNA.

Is a product of New Jersey and has been with Jerome H. Remick & Co. so long that he has forgotten the exact date of his enlistment under that firm's banner. Bill wrote "Mandy Lane," "Lady Love," the lyrics of "Has Anybody Here Seen Kelly?" "Emmalene Lee," "She Borrowed My Only Husband," "Matrimony" and many other successes, besides supplying material for B. A. Rolfe's many productions, including "Puss in Boots," which is now headlined over the Orpheum Circuit. Like the immortal "Kelly," Bill's hair is red and his eyes are blue.

**MARJORIE LAKE.**

Marjorie Lake, the phenomenal baritone singer, is a Western girl, who has gained quite an enviable record West of the Mississippi, having been a leading woman with a number of musical comedies playing the big cities in the West. Miss Lake headed her own stock and musical companies for several seasons, and is now playing vaudeville, being featured over the S. & C. time.

BELLE TRAVERS

Is known as the handsomest formed woman in burlesque, and for a number of seasons she has been a leading woman with both Eastern and Western wheel burlesque shows. Miss Travers possesses a good voice, and her conception of playing leading parts has placed her in great demand with managers on both circuits.

MR. AND MRS. FORREST HUFF.

Here is a couple who not only sing, but they can also act. For several years they have been prominent in Broadway attractions, their last important engagement being with "The Merry Countess," in which Mr. Huff sang the leading tenor role. Mrs. Huff, who is professionally known as Fritzle Von Busing, also scored a tremendous hit, her soprano voice being the subject of much praise.

Mr. and Mrs. Huff never accept separate engagements, and are known as the ideal couple of stageland.

**GATES AND GATES.**

Novelty Dancers. Sixth season with Tom Sullivan's Monte Carlo Girls. Earl Gates, the cyclonic dancer, featuring his own song hit novelty, "The Dancing Rag."

**PEARL REID.**

Pearl Reid, "the totolo kid," is one of the best known soubrettes in burlesque, having been featured for a number of seasons with shows playing the Columbia and Empire circuits, where she has gained quite an enviable reputation. Her services are always in demand, and she is conceded by press and public to be the fastest working soubrette in burlesque. This season she is making a tremendous hit with the New Century Girls.

**MR. & MRS. FOREST HUFF****SYLVIA DE FRANKIE.**

The talented young soubrette, who has been scoring a hit this season as "Cuddle" Swift, with John Hyams and Lella McIntyre, in Joe M. Galtes' "The Girl of My Dreams" production. Miss De Frankie was a big hit with Ralph Herz, in "Dr. De Luxe," last season. She is booked abroad in vaudeville with her "kid" act for next Summer, but will go with one of Galtes' musical shows upon her return to this country.

**CARRIE REYNOLDS.**

Miss Reynolds has scored one of the most satisfying successes of any artist appearing on the Orpheum Circuit this season. The fascinating little prima donna has won such unstinted praise that ten weeks additional have been added to her bookings, making thirty-four weeks that she will play before again appearing in the East.

**ZELLA CLAYTON****ZELLA CLAYTON, The Girl from the Golden West.**

Zella Clayton, the dainty little soubrette, is a daughter of Missouri, having been born in St. Louis. Miss Clayton made her debut in burlesque this season on the Empire Circuit with the Monte Carlo Girls, and was one of the season's big successes in the soubrette role with Tom Sullivan's production.

**GEO. C. JOHNSON.**

Geo. C. Johnson has been associated with the managerial and producing end of the show business for a number of years, besides being a performer and author. Among the number of successful burlesques and sketches written by him was "An Accidental Discovery of the North Pole;" then later, after the real discovery, "An Accidental Discovery of the South Pole." Among the different managers he has produced shows for are Sam Scribner, Morris Wainstock, Harry Williams and others. Mr. Johnson was formerly understudy for the Rogers Brothers, and at present holds a principal part with Sam Rice's Daffydills.



MONTGOMERY AND STONE,
In their original black face sketch.

THE FUTURE GREAT IN THEATREDOM.

BY ROBERT GRAU.

There are a number of young men occupying a not very conspicuous position in the amusement world at this time, but who are likely to become the most important factors, operating in the distinctly business side of the theatre. It is also worthy of record that by reason of the great fortunes they are likely to inherit, and the vast theatrical properties which will ultimately fall in their care, this new generation of showmen will not have to undergo any of the hardships passed through by the men who labored in a more precarious era.

Charles E. Kohl is the son of the esteemed Chicago showman, who passed away during the year. The late Mr. Kohl was many times a millionaire, and his properties were all of a thriving nature, insuring large annual incomes. Some of these have been disposed of by the widow, but enough remain to justify the commendable procedure of the son, who recently assumed active charge of the affairs of his father. The younger Mr. Kohl is wealthy in his own right, and is extremely likely to become a formidable figure in the West in due course.

F. F. Proctor Jr., was actually trained for a managerial career, and the method used by his father to facilitate his progress, was unique and practical; the elder Proctor knew his book so well that he placed the son in different executive positions under trained men, and each year the authority, as well as the compensation for the boy increased, until he became the general manager of his father's enormous enterprises. The Proctor interests have developed greatly in the last two years, and credit is generally given to young Frederick for the results attained. One must assume under the conditions prevailing that the latter will gradually evolve as a magnate of importance.

A. Paul Keith is the son of the pioneer of "continuous performance," Benjamin F. Keith, and like young Mr. Proctor, he has been closely affiliated with his father's affairs almost from the outset of the era of refined vaudeville. In fact the latter is personally interested in several important enterprises, and is the owner of at least one theatre, bearing the Keith name. It does not require any great stretch of the imagination to justify the prediction that this young man, with his experience and wealth, will play a vigorous part in the theatrical world in the next generation and one must wonder to what extent the Keith institution will expand with all the ammunition for enlargement possessed by the descendant of its esteemed founder.

Reed Albee is another of the sons of important theatrical magnates whose experience has been gained through practical means. Having had a thorough business training, his father, Edward F. Albee, general manager of the Keith enterprises, placed his son in charge of the Union Square Theatre, and he has also managed other Keith houses. Then young Albee became a booking agent, and he is now the senior member of the firm, Albee, Webber & Evans, who conduct an agency of large scope and enormous income.

The sons of theatrical managers had no such opportunities at the time when such men as Keith, Proctor, Kohl and Albee began their struggle; there were no millionaires in those days in the amusement world, hence the achievements of the younger generation should be proportionately far greater, and it is for this reason that the development of the careers of the younger men will be watched with great interest.

Joseph Klaw is the son of Marc Klaw. He is actively employed in the business office of the firm of Klaw & Erlanger. The elder Klaw having evolved from the editorial chair, has naturally seen to it that his help should qualify for the literary phase of the theatrical management, so that Joseph is being well prepared for the day that must eventually come, when the perpetuation of his father's vast undertakings will be vested in his hands.

Abraham L. Erlanger has no son, but in Louis F. Werba he has a nephew who has already been through the routine of actual theatrical management; in fact, in conjunction with Mark Leuschner, he has become one of the heads of the firm of Werba & Leuschner. This firm started with a tremendous success in "The Spring Maid," and their operations at this time are on a scale of immensity, such as never has been attained by the most important theatrical firms of thirty years ago.

William and Arthur Hammerstein surely are to be reckoned with in any effort to figure out the captains of theatrical industry of tomorrow. It is generally conceded that it was the efforts of the younger Hammersteins that brought about an end to the senseless competition between the two grand opera houses, whereby Oscar Hammerstein was paid something like a million dollars to eliminate himself from operatic activity in America. It is well known, too, that it was in the province of William Hammerstein to become the source of supply by which the opera de-



GLORIA MARTINEZ

is one of the handsomest prima donnas in burlesque, and for the past three seasons has been leading woman on both the Empire and Columbia circuits. Her voice is one of exceptional quality and range, and in wearing costumes she is considered a fashion plate. This season Miss Martinez is being featured with the Century Girls.

Victims were met through the gold-laden box office of the Victoria Theatre, while Arthur Hammerstein showed in his production of "Naughty Marietta" that he is following well the lead of his illustrious father.

Walter Rosenberg is a typical illustration of the sort of showman evolved in this era. He is the son of Henry Rosenberg, who in turn is a brother-in-law of Oscar Hammerstein. The elder Rosenberg retired from the theatrical business a few years ago, having accumulated a large fortune, but he encouraged his son Walter in his efforts, and the result has been really remarkable. Walter's experience was gained principally at the Metropolitan Theatre in the Bronx, where he represented his father. To-day he operates a half-dozen theatres, and he was one of the first to grasp the significance of moving pictures in regular theatres. He made a great deal of money in this field, especially at the New York Theatre Roof Garden and at the Savoy Theatre. Another son of Henry Rosenberg, Jerome by name, is coming forward by leaps and bounds as a manager.

Vic Williams is the son of Percy G. Williams. His future career has been safeguarded by a policy of promotion that the elder Williams has followed, so that the experience of the son has been widely varied. First, Victor held a clerical position in his father's theatres; then he became treasurer of different theatres; then manager—going from one theatre to the other. Truly the rising generation of amusement managers is not of inferior timber!

The late Henry B. Harris had shown in his career how well the second generation of Harris can perpetuate the name. He is the son of William Harris, the wealthiest theatrical manager in this country, yet the younger Harris became a millionaire and an important magnate without the aid of his father, though it is true that after he had made a success for himself, the two became associated intimately, until to-day the Estate has theatres and attractions galore. William Harris Jr., another son, has made a future in the motion picture field in the last year.

The sons of the late Harry Miner have been in charge of the estate of the latter. They have shown great discernment in their conduct of the money-making properties left to them.

J. F. Zimmerman Jr., the present manager of the Gayety Theatre, in New York, is the eldest son of J. F. Zimmerman Sr., of Philadelphia. The latter is one of the few millionaires in the amusement calling. His great fortune was accumulated through an almost unparalleled energy and industry. The interests of the firm of which he is the junior member are larger than those of any one concern outside of New York City, though Nixon & Zimmerman are interested in several New York theatres.

David Belasco has no sons, but he has two sons-in-law who are giving much evidence of present activity and future greatness. Morris Gest is the husband of the playwright's eldest daughter, and his career, so far as it has gone, has been indeed meteoric. It does not seem so very long ago when he was a ticket speculator in front of the Victoria Theatre. To-day he is the partner of T. Ray Comstock,



SCENE FROM A MOTION PICTURE PLAY IN JAPAN.

MOTION PICTURES IN JAPAN.

BY F. R. ELDRIDGE JR.

No instance of the recent remarkable growth of the motion picture industry throughout the world is, perhaps, more striking than that witnessed in Japan. In this country "the play's the thing" in every sense, and perchance in more senses than the immortal Shakespeare ever dreamed. For Shakespeare, in his wildest flights of fancy, could never have imagined a Japanese stage of the present day, with all the paraphernalia, the clatter of the drum, the rise of the curtain, the boom of the drum with its dire significance of tragedy, the shrill reed pipe gayly foretelling the advent of the comedian, the small black habited attendants, so attired to carry out the fiction that they do not exist, or, at least, are not part of the play. Least of all could Shakespeare have preconceived the gayly painted, elaborately costumed warrior of the old school, who so thrills the audience with his deeds of heroism, and who personifies characters in history so well known and so revered by every Japanese. Having no conception of such a play or such actors, Shakespeare could certainly not have appreciated the marvelous popularity of the play in Japan, where whole families gather, as on a picnic, to spend the day and half the night with the old heroes they so dearly love; to weep at the deep tones of the temple bell which sings the dirge of the dying hero, killed by his own hand in obedience to the well known code of honor, "Yamato Damashii," to laugh when the scene changes immediately to the gay and festive comedy, where the grotesque country bumpkins parry puns with the village "musme." This is the play in Japan which is indulged in and loved by every class.

It is not at all surprising, therefore, that when motion pictures were introduced they should immediately be appropriated with immense enthusiasm. Soon after the Russo-Japanese War the motion picture business experienced a tremendous impetus, owing to the reception given to the war pictures, which so truly portrayed the victories of Japan. Once the "rush" had been made, it proved one of lasting favor, and when the

motion picture was utilized for the portrayal of the old Japanese plays it was clearly perceived that this new medium would eventually eclipse its forerunner.

If the adoption of old plays worked toward the popularity of the motion picture, too much stress cannot be laid upon the influence which the introduction of foreign films has had upon the minds of the Japanese people. Old Japanese lovers who walked, the man pompously ahead and the woman meekly following her lord and master, would be bewildered at their great grandchildren who carry out with all its effectiveness the Western notions of modern love-making. In many ways the Western films have given the Japanese, with their wonderful powers of assimilation, a much more realistic basis for their modern, progressive development. True to their national trait they have appropriated only the best, and to the best have made their own original improvements, one of which consists in the very graphic method of transposing the picture, completely, at some important crisis in the story to human life with human actors. This is accomplished simply by raising the curtain, on which the motion pictures are being shown, showing a stage fitted up in exact representation of the film even to the costumes of the actors and actresses. The motion picture is thereupon promptly cut off, and the white light from the machine acts as a spotlight for the real play which proceeds with the story of the motion picture. This is only one of the novel methods of presenting Japanese plays by motion pictures which has been lately rendered possible.

Among the most famous of the old school plays which have been reproduced in motion pictures is that of the "Forty-seven Ronin." A "Ronin" corresponds very nearly to the medieval knight errant; he is distinguished from a "Samurai" in that he has no lord. In this play these forty-seven warriors were retainers of a certain nobleman who was murdered by one very powerful and high in court. In such an event it was absolutely incumbent upon the victim's retainers to seek revenge upon their master's murderer at whatever cost. In this case, however, the murderer was so all-powerful that they could not proceed openly, but decided to lie low and try to make the murderer believe that they had forgotten revenge. A plan was thereupon formulated, and each "Ronin" went his way to widely different parts of the

empire. One of their number, to throw off suspicion from himself, deliberately became a reprobate and drunkard, another engaged in trade, the greatest disgrace imaginable for a warrior, and all of the forty-seven began to lead most commonplace and everyday lives, seemingly having completely forgotten the revenge they owed their dead lord.

After many years the murderer is completely off his guard and little suspects that revenge is possible. It comes, however, in a most tragical way, and then the forty-seven, bearing the head of the murderer of their master, repair to the tomb where he lies buried, and after making their profuse apologies for so tardy a vengeance upon his murderer, lay the head upon his tomb, and each and everyone commits suicide by disemboweling himself, or "hikari." That this has become one of the greatest Japanese dramas is undoubtedly due to the fact that the play is absolutely based upon historical happenings. In a small, secluded graveyard in Tokyo, are forty-seven brown tombstones, under which the heroes lie buried, and which are the object of daily visits from thousands of worshippers, and under which lie the faithful forty-seven warriors whose brave deed lives immortal in the minds of the Japanese.

On the stage the production of this play requires some fourteen hours, lasting from 10 o'clock in the morning until midnight, but for the motion picture this has necessarily been reduced, and now the entire play, or at least the most important parts, can be given in about three-quarters of an hour. Whether produced in motion pictures or on the stage, however, it is remarkable to witness the signs of feeling which the play elicits from the audience, particularly in the latter part, when the "hikari" scene is on. It is generally impossible at that time to find a dry eye in the whole house, so intense is the sympathy which they sincerely feel for the martyr warriors.

There is little doubt that in Japan, as elsewhere, the motion picture has come to stay, and that the future will witness great strides in the modernization of this nation because of the graphic lessons which Western films teach. Whether this is for better or for worse is a question which cannot be discussed here. Suffice it to say that one great work the motion picture is doing lies in the evolution of Japan, and the closer union of East and West.

"WHEN GALLEGER DONS THE GLOVES."

A HIBERNIAN BALLAD OF THE BOXING GAME, BY WILLARD HOLCOMB.
(Illustrated by his thirteen-year-old son, WYNN HOLCOMB.)

Arrgh, it makes me tired to hear these fellies "talkin' foight"—
These "one-round kids" an' East Side Yids—Leach Crosses an' the loike;
There's mighty little scrappin', but an' awful lot of "aass"—
Sure, they make me 'ink of Samson an' his 'jawbone of an ass."
But whin it comes to foightin' in a scientific way,
An' that is wid yer fists, ye moind, an' not a word to say,
There's a bhoys that iv'ry tarrier in the good old Fort' Ward loves—
Arrh, ye ought to see Dan Galleger whin he puts on the gloves!

Whin Galleger dons the gloves, me boys,
Lick out fer an' "upper cut."
Sure, the only way to atop it is to "counter" wid yer fut.
He shwings a "right" that's out of sight,
There's none of yer fancy moves.
Arrh, but list' to me, 'tis fight ye'll see,
Whin Galleger dons the gloves!

He's champion of Shantytown, as aisy as ye please,
And whipped ould man McCarthy's goat, a-sparrin' on his knees;
He knocked out Iceman Monaghan, an' niver got a scratch,
An' he stood off six polls-min as was raddin' of the patch.
He don't go shootin' off his mout' about what he kin do,
But jumps into the ring, me lads, an' fights his battles through.
At the New York 'Theatre Roof Garden, he puts into his gloves—
Arrgh, I'll bet me pile on Galleger whin he puts on the gloves!

(Respectively suggested to Maggie Cline, as a possible relative to her old friend, "Trow Him-Down McCloskey.")

and these two young men control any number of theatres and attractions, including the large company of Russian dancers.

Mr. Belasco's other son-in-law is William Elliott, a popular player, who recently retired from the stage to become an important factor in his father-in-law's affairs. He married the youngest daughter of Mr. Belasco less than a year ago, and became a widower a few months later. It was when Mr. Belasco became bereaved of his father and daughter within a few months of each other that he took his son-in-law in business with him, and it is extremely likely that Messrs. Elliott & Gest will gradually become more identified with the Belasco institution.

Theodore Liebler Jr. is the only son of the name member of the firm of Liebler & Co., of which George C. Tyler is the active head. The young Mr. Liebler has had a perfect college training, and immediately upon graduating his father placed him in the press department of the firm, where he had been the assistant of W. W. Aulick, who is the publicity promoter of Liebler & Co.'s enterprises. Theodore Jr. is a very hard worker and an extremely modest man, who is gathering the right kind of experience for a future career that is expected to bring him prominently among those managers to whom the public of the next generation must look for their theatrical entertainment.

Thus it will be seen that the men who have survived many vicissitudes in a propitious era of the theatre have seen the advisability of preparing their descendants in a practical manner for the day when it may be necessary for the latter to assume active charge of the business department of large amusement institutions; and if the American method of expansion prevails, then the second generation of our present providers of public entertainment will occupy a place even more conspicuous on the theatrical map than the men who labored to lift the amusement calling to its present state.



GREETINGS

Chas. Abr.
Howard and Leavitt
DASHING MADLY INTO VAUDEVILLE
ASK
ALF. T. WILTON

BILLY AND MARIE HART

MARIE AND BILLY HART,
Now filling engagements in South Africa,
after playing the principal halls of Great
Britain. They expect to return to America
next Summer.



MR. PAUL CINQUEVALLI.

PAUL CINQUEVALLI, PRINCE OF JUGGLERS.

(From *The London Tit-Bits*, Dec. 7, 1912.)
The lights of the Oxford blazed forth in all their splendor, and the name of "Paul Cinquevalli" in letters ten cubits and a span in length, greeted the eye of the representative of *Tit-Bits* when he stepped out of the Tube at Tottenham Court Road Station. Thereupon he tackled the courteous music hall manager, C. Blyth Pratt, and asked him if he could arrange for him to interview Cinquevalli in his dressing room, or if possible to see his show from the wings.

"With all the pleasure in life," said Blyth Pratt, one of the best dressed men in London. He wore a rose in his buttonhole. No one has ever seen him without a flower in his coat. To witness the "turn" of the greatest juggler of modern times from the wings is a totally different thing from seeing his feats of dexterity in front, and our representative placed on record the debt of gratitude he owes for being permitted to see, at so much nearer view, those feats of absolute dexterity which have made the name of Paul Cinquevalli famous all over the world.

When Cinquevalli had finished, *The Tit-Bits* man realized that the star turn of the evening had had enough of it, and so he accepted the invitation to visit him next day at his home in Brixton.

A PATHETIC REMINISCENCE.
One expected to find that this prince of jugglers, who, apart from his skill, imparts so much genuine humor into his business, would be of a more than usual light hearted nature, but the reminiscences of Paul Cinquevalli as frequently draw tears as they induce mirth, and the *Tit-Bits* interviewer confesses without shame that the relation of one episode, which dissolved the man who had experienced it to tears, also brought a mist before his own eyes.

"In this world," said Cinquevalli, "lots of things happen more by luck than judgment, and the fact that I am juggling to-day instead of being the acrobat which I started out to be is the outcome of, first, ill-luck, and then good luck. It happened like this. I was a member of a troupe which was giving a very successful turn in St. Petersburg—a turn with plenty of risk in it. It was a flying trapeze act some seventy feet from the ground—an act performed in the open air in the Zoological Gardens of the city. As it was a flying trapeze act, the essential point was that the trapeze bars should be perfectly dry. The attendant had been up and had dried the bar from which I had to swing.

"The temptation of vodka, which is worse than whiskey, assailed him when he descended, and he forgot the second bar. The moment for the act came. I gripped the first bar and swung out into space, calculating the moment when I should let go and seize the glistening steel trapeze which swung towards me. I let go. For a moment I launched through space. I gripped the bar, and then, horror of horrors! It was moist, damp, and impossible to hold, and so gradually my fingers slipped and slid and slithered through it until I fell clean into space.

"I tried to save myself by somersault upon somersault, and then I struck a guy-wire in my descent—and all the rest was darkness. Darkness which resulted in eight months in bed in the hospital in St. Petersburg, and the utter impossibility of ever doing a trapeze act again.

TRIUMPH AND TEARS.
"In all the many months that I had been an acrobat I had, nevertheless, had a taste for juggling, which was fostered in me by pure accident. It was in Moscow that I did a man a good turn, and he gave me a large ebony skittle-ball weighing six or eight pounds, which I continually practised with, throwing it into the air, catching it, and eventually, by accident, getting it in the nape of my neck and finding that it did not injure me. You have seen conjurers, or jugglers, or whatever you like to call them, throw an egg into the air and catch it on a plate as it descended without breaking it, and may have wondered how it was done. I have done the trick myself.

"It is purely a case of 'breaking the fall'—as a matter of fact, taking the 'yolk' upon yourself." ("Ah, ah!" laughed the interviewer). "No, really, that is what I mean, and so I realized that the art might be applied to the hurling of heavy weights into the air and catching them on their descent. And so I had worked up gradually from this original ball to an iron weight, until to-day, as you know, I hurl forty pounds into the air in a solid steel ball and catch it in the nape of my neck as lightly as if it were a feather.

WELCOME TO THEIR PAUL.
"Therefore, since I was useless for any more trapeze work, all my friends—Heaven bless them!—urged that I should turn to financial advantage the tricks which I had learned for my own amusement for their amusement in the dressing-room; and so it came about that, ten months after I had hurtled through space to fall a crushed heap with any amount of broken bones into the St. Petersburg Zoological Gardens, I faced an audience of ten to twelve thousand people in those same gardens, and I was 'their Paul' come back to them as from the dead. I stepped upon the stage, tremulous, nervous, and inexperienced, and in an entirely new role, and then came the greatest experience of my life, an unforgettable incident.

"The whole multitude cheered me, the strains of the Russian hymn of thanksgiving sounded from the orchestra, and I saw that vast mass of people, till it dwindled into mere dots in the distance, sink like the waves of a sea, down and down, and then I realized that the hymn of thanksgiving and the silent prayer was that Paul Cinquevalli was back alive and well. The show that day was hopeless. Call upon call, supported onto the stage by my old friend, Herr Ernst Rost, was all that it amounted to.

"He tried to address the audience, and he, too, broke down, and so it came about that for that day there was no show; but on the morrow, when the gathering was as great as ever, I, Paul Cinquevalli, started forth upon the career as a juggler from which I have never looked back.

And this fester of jugglers, this laughter-maker of the metropolis, reached for his handkerchief and, all honor to him, was not ashamed of the tears which the reminiscence started, and even the *Tit-Bits* man (who really has a tender heart) had a choky feeling in his throat.

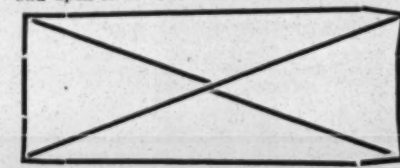
AN IMPOSSIBLE PROPOSITION.

The poet telling us that we should turn from grave to gay, Paul Cinquevalli suddenly adopted this wise advice, and presented to our representative for the amusement of our readers a problem which sounds simple, which appeared silly, but which was open to solution in the most difficult thing that could be presented in the nature of a parlor trick.

"You take a sheet of paper," said Cinquevalli, "and a pencil, and, while with your right foot you continue to describe a circle as near as you can, you endeavor to write a capital 'D' upon the paper."

"Easy as anything," said our representative, as he opened his notebook and attempted the feat, but he failed signally, and Paul Cinquevalli laughed as heartily as he had been in melting mood but a little while before. "That," he said, "is one little parlor problem, and if you want another, in which it is proved that the eyes are stronger than the will, it is at your service."

He seized our representative's notebook, and upon it he drew the following figure:



"Now," said he, as he produced a hand-mirror and laid a plain sheet of paper in front of it, "I want you to look at the reflection of the paper in the mirror, not at the paper itself, because if you do you will try to swindle. As a matter of fact, you ought to hold something up to prevent your seeing the paper, although you see the reflection. Now try to draw upon the paper the figure (as above) from the reflection in the mirror."

The *Tit-Bits* man tried, and all the erratic, eccentric and unnamable geometrical productions that his pencil drew will only be realized by those who try the experiment.

NIGHTINGALES IN EALING.

Our representative was asked by Mrs. Cinquevalli to stay to lunch, and was introduced to a number of charming people, but he especially appreciated meeting Frank P. Hyatt, the man who was responsible for the introduction of Paul Cinquevalli to a London audience at Covent Garden Theatre no less than twenty-seven years ago. Mr. Hyatt said that he introduced the juggler because of his marvelous ability, while Paul Cinquevalli said that it was because Mr. Hyatt was drawing a 10 per cent. commission upon the engagement. At any rate, the gentlemen were the best of friends. The luncheon party was a great success, and they both waxed reminiscent upon the garden of Mr. Hyatt's house in Ealing over a quarter of a century ago, when nightingales sang their loveliest in the fruit trees under a full moon.

HIS FAVORITE TRICK.

Paul Cinquevalli said that his favorite trick was the forty pound steel ball, because it combined physical exercise with dexterity. While that is his favorite trick, he regards the most difficult to be the billiard balls and cues, and anyone who has seen it will undoubtedly say "hear, hear." This trick consists in two billiard balls being balanced upon the top of one another between two cues. A cue at the top, a cue at the bottom, the two balls in between, and they are made to run backwards and forwards from the butt towards the tip of the cues and vice versa, as if they were mesmerized. This trick, he admits, takes more out of him than any of the others he performs, not omitting the balancing of an enormous glass vase upon his forehead upon half a dozen straws, and knocking them all away bar one, while at the same time he spins an article with his right hand and juggles with several others in his left.



The "Tout," with "Mutt and Jeff." He will produce a new big vaudeville act at the end of their vaudeville season, with Margie Catlin.

KEITH VAUDEVILLE.

BY E. F. ALDER.
(General Manager of the United Booking Office and P. Keith's New York Theatres Company.)

This is a great season for vaudeville. Big salaries, big business and scientific control make everybody happy.

B. F. Keith has seen vaudeville develop from his tiny variety house in Boston, seating eighty-five people, who felt that they were on an adventure, to a commanding place in the amusement world, demanding palaces for its exhibition and entertaining the entire American public, from aristocrat to new-boy. He feels that vaudeville is still growing, and that for years to come it will be marked by steady expansion in its offerings and by increase in popular favor. As one who rocked the cradle of vaudeville and reared the sturdy child to a clean and ambitious maturity, he is manifestly a prophet with clairvoyant vision.

The season of 1912-13 will be historic in vaudeville. There is every evidence of greater public support than ever before. Business in the Keith theatres is record-breaking. No branch of amusement is so distinctively American, and no other field relies so completely upon home talent for its greatest figures.

Vaudeville suits the American nature: it is quick, various, and to the point. The people that build great office buildings in a few months and change the skyline of a city every year have no time for long dragged out entertainment.

Vaudeville demands speed, and Keith vaudeville has ever had speed and a self-respecting, wholesome quality that appeals deeply to a clean living people. You cannot move too fast in vaudeville. The dramatic sketch must plant its story and have the action stirring rapidly before the curtain has closed to rustle; the acrobats must show the best they have and bow off; the singer, the monologist, the dancer, the animal trainer, and every other artist must have his or her act boiled down to the essentials and the appeal must be direct, sudden and unmistakable. That is why vaudeville makes such tremendous demands upon its performers: there is no time to repair mistakes or build up weakness; strength must be there like shells in a gun, and there can be no misfiring.

Audiences are growing yearly in celerity of comprehension. Few artists are too fast for their hearers. As the plays in vaudeville have quickened their tempo, so the public has speeded up its mind.

Nothing is too good for vaudeville: no name or fame is above our theatres. There comes to my mind as I write these names of vaudeville booked in vaudeville:

Ethel Barrymore, Lulu Glaser, Mrs. Langtry, Cecilia Loftus, Bessie Wynn, Ada Reeve, Eva Tanguay, Tom Wise and company, Irene Franklin and Burt Green, McIntyre and Heath, Wm. H. Thompson and company, Harry Stages, Simone du Barry, Robert Haines and company, Valerie Bergere and company, Edna Goodrich, Maud Lambert and Ernest Ball, Mabel Tallaferra, Olga Petrova, Rock and Fulton, Chip and Marble, Bonita and Hearn, Vera Michelson, Stella Mayhew and Billie Taylor, Florence Roberts and company, Jessie Bursey and company, Jefferson De Angeli, Lucy Daly and company, Henry E. Dixey, Virginia Harned and company, Cheridah Simpson and Ida Brooks Hunt, Harry Woodruff, May Tully, George Beban, Taylor Granville, to name a few headliners. But greatest of all are the hundreds and hundreds of happy vaudeville actors who have what one in the profession terms "personality." Their humor is delightful without being strained; their delivery in a dramatic sketch is that of the born player. The acrobat is trained to the minute, sure and fearless. Each is a genuine performer. Even the trained animals show that they have been taught with patience, consideration and kindness of heart, for it is an absolute fact that animals will not work well under the whip any more than human beings. As a matter of fact, the home and aim of the vaudeville of to-day is solidly built from the ranks. The celebrities and stars come and go, but both they and the regulars all find it a delightful and prosperous occupation.

Not long ago many of the players I named above were among the stars in the great legitimate theatres, which were proud to blazon them on Broadway in electric letters, they headed companies, and the fame of each was sufficient to carry an entire organization through the season. To-day they are part and parcel of vaudeville. They are headliners, they draw immense crowds, they are very happy, and each has a great public following. Not one of them but is proud and glad to be in vaudeville, and we are proud and glad to have them. A hit at the biggest Broadway theatre in a legitimate production means no more to-day than does a hit before an audience in one of the great vaudeville houses; in fact, the financial returns are greater for the artist who succeeds in vaudeville.

David Belasco has turned to vaudeville; his "Drums of Oude," now in the Keith houses, is a masterpiece of realism. Both Daniel and Charles Frohman are producing vaudeville acts. Thus we see the giants of the legitimate coming to the variety stage. Mr. Keith welcomes them.

Mr. Keith's achievements are best summed up in a passage from the program of the royal command performance at the Palace Theatre, London, last Summer, which said: "With the disposition of the comorant the variety stage absorbs everything it can, and is insatiable still. From the moribund cir-

TALES TOLD IN THE PRIVILEGE CAR.

TEDDY HAMILTON TELLS ABOUT TRAILING THE GREATEST SHOW ON EARTH WITH THE MADAGASCAN CANNIBALS.

BY FLOYD KING.

Whenever the Famous Shows United did not have an all day Sunday run, they were invariably found in a burg almost too small to boast of a name. When such was the case, all the troupe, as well as the gang, had to loaf about the privilege car all day. Now, the wisecracks with the little trick said the governor did this so as to let the privilege car have a "play." Downtown one could not have bought a cigar, much less a drink. Of course, the fellows always squawked, but it did no good. Whenever the show passed up a nice little burg for the grass town, the canvases and other attaches would accuse the general agent of being asleep when he passed through.

They never stopped to figure that the governor was trying to get by all the time, and that he and the main guy ahead were not looking for any honor or praise in the big burg, but merely the "kale." And, as a result, the show hit some mighty small towns.

On this particular Sunday night the car was full up. The ghost had walked during the day and the half a dozen gangs were in full blast. One of the band boys was trying to raffle off a little "rock" which he said cost him \$25 in Terre Haute before the season opened. The snake lady was busy telling "Parson" Davies what she thought of his ability as an inside lecturer, and then proceeded to bawl him out for spending all his time trying to sell his punch whistle and cheap magic books. The producing clown was busy with his cookhouse bunch of assistants. He was telling them about Grimaldi of old and otherwise coaching them on the mysteries of the firecracker and flap-stick. The bartenders, waiters and even the barber were enjoying that brisk business which comes at least once a week.

Just outside of the privilege car, on the platform of the stateroom car, was the gang. First one topic and then another would come up for discussion. The gang always kept short of the "kinkers" and others, and they disdained to frequent the privilege car while it was monopolized.

"Well, I tell you fellows, there are lots of ways to get by when you wake up in the middle of the season to find that a deputy had tied the trick up good and tight, and that all the other shows are full up for the season," said Teddy Hamilton, the manager of the uptown wagon.

"One morning we stepped off the Rock Island, at Joliet, as the clock on the court house was striking 3 A. M. At this uncanny hour of the morning we sauntered down the principal thoroughfare, looking for lodging."

"We saw a little eight power incandescent trying to brighten up a by 'Rooms for Rent' sign. 'Let's try this joint,' I said. Doc Wilson said it looked like a negro hotel. We rang the door-bell for five minutes before we got a response.

"An old negro woman, with a nightcap on, stuck her woolly mug out of the second story window. We told her that we wanted lodging for the quartette. 'We only take white people in this hotel,' said the woman of color. Her eyes began to enlarge. She had gotten a good peep at the 'cannibals,' with their rusty muskets and spears. 'I can accommodate you two white gentlemen, but not them two negroes with you.'

"Why, aunty, these are not negroes, they are Madagascans," I chirped, and Doc Wilson attempted to reinforce. The window banged down up above, and it was all off. We walked around for half an hour, trying to locate a second class hotel, where we could hang up for the night. I finally said, 'Let's try a good hotel—you can never tell.'

"Well, Joliet has never taken any prizes in the hotel line, but we bravely walked into the lobby of the best she afforded at four o'clock. I woke up the clerk and told him we were travelers from the old country and wished accommodations for the night. 'These little men we have with us are our Madagascan valets. He took one look at the freaks and said: 'I can accommodate you two white gentlemen, but there is nothing doing for the smokes.' We fled out of the lobby.

"It's back to the depot for us, and back we went. We planted the freaks in the smoking room, and Wilson said I had better let him watch them and for me to go back to the hotel and hit the hay. That sounded good. I told Wilson that I would be back at 10 o'clock, and we would get busy with our frame-up.

"I left a call for 6.30. I was all in when I fell into a deep sleep. When I awoke the worm rays of a hot July day beamed into the room. Outside I heard a deafening crash of music, the shrill piping of fifes, and the rumble of drums. It was the parade on, and glancing at my trusty Ingersoll, I saw it was 12.15. I dressed in three minutes, and made a break for the depot.

"A block away I saw Doc Wilson walking up and down the platform. When I got there what he said would make a six horse driver blush on a rainy night when the stake and chain wagon was up to the hubs. 'Caln yourself,' I said, 'We have been cleaning up all the week, we will just take a day off to-day, and we have been wanting to see the show anyway.'

"That afternoon our little company occupied four seats in Section E, of the grand stand. The freaks seemed to like the show immensely, and so did we. We caught a rattler out at 7 o'clock that night, for Rockford, Ill. We blew the Greatest Show on Earth at Madison, where we caught a carnival, playing the State fair.

"I went around and told Charley Smith good-bye. I passed a twenty-spot over, but he said 'Keep it, sonny, you might need it later.' I said, 'Charley, you are a prince; I would like to play with you all the season, but the Greatest Show on Earth moves as fast it makes me dizzy. I guess a carnival is just about fast enough for yours truly.'

pathetic background as opposed to the almost habitual incongruity of old times. Variety has persistently developed. It was once a commonplace to describe variety as the poor neglected sister of the arts. Now the phrase has its full significance in the glory of the rich and honored Princess.

Always the horizon of vaudeville expands; our agents are searching the world for novelty and excellence. A sensation may come from the French Congo and another from a Thibet, while a wonderful personality may reveal itself in a dance hall of the Cour d'Alene.

Vaudeville is world wide in its scope; it is not bound by frontiers. B. F. Keith's New York Theatres Company will operate this season the Colonial, Alhambra, Bronx, Orpheum and Bushwick theatres. These are the houses purchased from Percy G. Williams last Spring. Then there is Keith's Union Square, a classic home of great vaudeville. Keith vaudeville has millions of patrons and millions in money. All great vaudeville is Keith vaudeville.

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"As I said before, I was strapped when the guys pulled down the flag. I fetched out this Old Reliable, and found that the Greatest Show on Earth would exhibit twenty miles away the next day. Well, I rushed down to the lot, and after touching everybody in sight, I had all told, about \$20. I got a little top which had been used for an 'eat 'em alive joint,' and my cannibal banners from the uptown wagon. We packed the stuff up and bought tickets to the burg where the big trick was to show the next day. We checked our stuff and caught the first rattler.

"When you are all down and out, fellows, there is no use trying to bluff. Come clean and say so. That old sympathy gag will get you a whole lot more than a bluff. The adjuster with the big trick was Charley Smith. We used to be together in the hall show game. I told Charley how it was. We wanted to work down on the corner across from the lot, that day, and until we could get a little stake and join another show. He said, 'Go to it, old boy. If the governor should ever come around, let him believe that you are home guards.'

"I then hustled down to the mayor and told him I was trying to get to the State lot, and that I wanted to work one day and get out of town. I put up the usual hard luck story, and he finally kicked in when I promised him a five dollar note that night.

"Well, boys, we got them going from the lot and coming, too. The poor cannibals inside beat those war drums until they had to sit down and stall. Doc Wilson said that talk of his over until he was blue in the face. 'We did not wait for a blow-off that night. But along about eight o'clock we packed up and got an expressman to haul us to the depot. We bought tickets and left for the next stand of the big trick. We worked the same old stall the next day, and it went great. Business was even better, and the 'attraction' began to squawk for more pay. Doc Wilson slipped them a couple of Canadian pennies and said: 'Boys, you have been working real hard of late; I will raise your salary from \$50 to \$50 per week.'

"It would have been all right had it not been for getting to the stands. The big show drew some crowds, and all the outgoing trains at night carried them packed in like sardines. The show made such awful jumps, and sometimes we had to change cars two and three times during a night to make the next.

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TOM PROSSER & MARIE DESMOND

Tom Prosser and Marie Desmond still gadding about with their own show. Talk some, sing a little, dance a lot and play a bunch of instruments.

NEW YORK CLIPPER

THE
OLDEST AMERICAN

THEATRICAL
JOURNAL.

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WHEN HAVERLY'S MINSTRELS PLAYED DERRY.

BY FLETCHER SMITH.

In looking over an old copy of THE CLIPPER, I came across the following:

"A company purporting to be Haverly's Minstrels appeared at the Derry, N. H., Opera House last Saturday evening. They were egged out of town by the indignant citizens. The manager is said to have escaped the violence of the mob by hiding behind the boiler in the basement of the opera house."

In justice to myself, as sole owner and manager of the above mentioned aggregation, I deem it my duty, even at this late date, to contradict this statement. Informant, and would have it understood that he is in error regarding the manner in which the "company" made its exit, but I must plead guilty as to my method of escaping from the hands of the infuriated populace. But perhaps you would be interested in hearing how all this came about, and so here goes for the first and only authentic story of the appearance of the so-called "Haverly's Mastodon Minstrels" in Derry.

I was living at the time in a Massachusetts city and, like a great many other stage-struck youths, had endeavored for years to break into the show business. I once plucked up courage to answer an "ad." in THE CLIPPER, and joined an "Uncle Tom's Cabin" company, then rehearsing in Brooklyn.

Did I say joined? No, I don't mean that exactly. I did get as far as to report at a hall on Halsey Street for rehearsal, but was closed on my first entrance. The manager sized me up, asked me where I was from and told me to go back to the farm, or words to that effect. Fortunately I had carfare home, and I went.

I was firm in my purpose, however, to get into the business, and my next attempt landed me in Boston, where I was to join a company organizing to play "Nick of the Woods." I shall never forget that manager. "How long have you been in the business?" he asked, with strong emphasis on the "you." I resolved to try and put over a strong bluff, and replied, "All my life."

"You've been in it too d—n long, good day," and he pointed to the door.

Next I sent a dollar in answer to an "ad." in THE CLIPPER, said "ad." guaranteeing to instruct one how to approach a manager, the proper conversation to use, etc.; or in case of seeking an engagement by mail, the right dope to hand out to land a contract. But managers refused positively to avail themselves of my services, and hence I conceived the idea of going into the business for myself. If I couldn't work for someone else I would have the satisfaction of having someone else work for me.

I was a young man when all this happened, and never stopped to realize the consequences. When I look back and recall my experiences in Derry that night I wonder I ever succeeded in making my getaway, or that it didn't cost me at least a term in jail.

The attorney for J. H. Haverly did endeavor to secure redress, but dropped the case on finding out I was only an irresponsible youth minus a bank account or anything attachable.

If Bill Libby hadn't refused to let me in as a partner with the "Horne Stock Company," I never would have organized my minstrel show, and likewise, if I had never organized my minstrel show Bill Libby could never have been mistaken for me, and it would have been I, instead of Bill, that was the victim of the mob. As it was, I wore my tall hat safely out of town while he—just follow me and learn what happened to Bill.

Haverly's Minstrels played at our Academy of Music early in the Fall, and, as is often the case, the local billposter failed to put out all of the paper left by the advance agent. I was press agent of the house at the time, and in rummaging around the bill-room one day I came across this paper. There was enough to bill a good sized town with both stand and lithograph work, and I bought it for a song. In looking about for a place to try out my show, I picked Derry as the most favorable spot. I was well known there, having attended the Academy at the lower village, and later partially learned my trade in the local weekly printing office. There was an Opera House at the depot village, managed by a former school chum, and a shoe factory employing about three hundred hands. Repertoire and medals shows did good business there, and I was convinced that I could hand them a package with my show and make them like it. In those days there was considerable amateur talent in my town, and its shoe factories gave employment to many a stranded thespian and vaudeville performer shy on bookings.

In casting out for talent I found that Lewis Cyr, the strong man, who had conducted a store show in the French district was still in the city, and a juggler named Albertus, who afterwards became a top liner, was working temporarily at his trade as a basket maker. I hired Cyr for \$15, and Albertus was glad to go along at a lower figure. In my work as dramatic critic of one of the local dailies I had boasted a good many local artists, particularly a colored quartette led by Handy Duncan, the Imperial Banjo and Mandolin Club, and Henry Ducrow, whose specialty was playing three harmonicas at one time with his nose, while drinking a glass of water. He and Cyr were "featured."

I secured all these artists for their expenses, most of them just crazy to be a real out and trouper. If only for a day I had no intention of putting on a first part; instead I framed up an hour's vaudeville show that would please the natives. Of course, there must be a parade, and for the purpose I hired ten men from the local brass band, a hand just organized among the shoeworkers. They were proficient enough to furnish music for the skating rink, and could play marches real well. They agreed to go for \$2 a man and expenses. If it had not been for this band I would have got by with the show, and the musicians would not have been obliged to ride out of town on a freight train—but their finish comes later.

After securing my people I phoned my friend in Derry and arranged to play his house on a 75, 25 per cent. basis. He didn't

know the difference between Haverly's Minstrels and Sousa's Band, and would have booked the latter just as readily if I had claimed to manage that famous organization. I made a trip to Derry, billed the town like a circus, advertised in the weekly paper, and filled the windows with lithos of Sam Lucas, J. H. Haverly, the Craig family and other noted minstrel talent of that time. The reserved seats I put on sale in the manager's store. It took quite a bit of smooth "fixing" to convince some of the wise ones that Haverly's Minstrels would play in a little town like Derry, but they saw the paper and were seemingly convinced that they were going to get the real thing. My town was fourteen miles across country from Derry. The sleighing was good and, as most of the talent would be working in the factories till 5 o'clock, I decided to let those who couldn't get away in the morning drive over in a large sleigh early in the evening. The band and my professional performers left in the morning by train, so as to arrive in time for the parade. In all, I had a company of twenty-two people.

and paraded down the main street. In the lead, with head high up, wearing a flashy, checked cape overcoat, tall hat, yellow gloves, tan shoes, and swinging a near gold beaded cane, I proudly marched, bowing right and left to my friends, wearing a broad grin in spite of my efforts to maintain the dignified pose of manager of such a mammoth organization as Haverly's. The band played "Nahant" march, but it bothered some of the musicians to keep up the pace I set. We had carefully rehearsed the night before in the skating rink, and felt sure we could swing along in real minstrel time. But we did not count on the slippery roadbed. The tuba struck a snag in trying to keep in the lead and watch his music at the same time. In consequence he ripped out afterbeats and nearly broke up the band. The trombonist walked too fast for the alto ahead, and, stepping on his heels, tripped him up in the snow. The band was half a block down the street when he stopped sliding. The bass drummer appeared to be on skates and hit the drum only occasionally. The baritone player could fake, and he was the only real

saved me a whole lot of trouble and rough handling as you will soon learn. Long before the doors opened I began to suffer from an attack of "cold feet." I think I first noticed it long about four o'clock, after seeing half of my band come out of the shoe factory, where, rube like, they had been to shake hands with their friends, and tell them all about myself and my show.

We started to give a concert in front of the theatre at 7 o'clock. When Haverly was in my town the feature of their concert was a duet for cornet and trombone, the latter stationed a block away and answering the cornet from there. The selection was the prison song from "Il Trovatore." My band essayed to duplicate it, but the trombonist wandered too far up street or the cornet fell down, and they failed to connect. The crowd roared, the band was pelted with snowballs, and the trombonist, lucky man, was the only one who escaped. This was the finish of the band, and the leader positively refused to remain in town longer. He demanded his money, and I refused to pay him until after the show. After telling me

hands for silence, for the crowd was pretty boisterous when they saw only a bare stage, I said:

"Ladies and Gentlemen: It is very seldom that Mr. Haverly has an apology to make, but on this occasion I deem it necessary to explain to you that we are obliged to discontinue the ordinary first part, as all of our end men are sick with the grip in the city we played last night. The rest of the company are here, however, and we will give you one of the best variety shows you have ever had in your little city. I take pleasure in presenting to you first, the Haverly Quartette, in negro melodies."

This speech was greeted with catcalls, hisses and cries of "fake, fake." But the quartette was game, especially after I had slipped the famous Handy Duncan, billed as Sam Lucas, a ten spot. They, however, exercised poor judgment in choosing their opening number, for they burst into song with that old time darkey chorus, "We're all here, we're all here, do thyself no harm." This selection kind of gave me the lie. They got a hand and went back three times. Albertus was nervous, but managed to get by. The banjo club made a hit, and I kept them on until they had exhausted their entire repertoire.

The world famous harmonica soloist I introduced as the champion of the country, and offered to forfeit a hundred dollars if anyone could produce his equal. Ducrow must have been troubled with catarrh that evening, and this, coupled with his nervousness, made his act a frost. He let the glass slip and spilled the water all over his expensive full dress shirt. He couldn't play one, let alone three harmonicas, and I had to close him in. The hook had not been invented in those days. The noise the audience made at this disco was like the roar of the ocean and fairly shook the building. As a last resort I handed Lewis Cyr his \$15, and, slipping him \$5 more, fairly pushed him out of the wings onto the stage. He quieted the crowd, and then, in broken English, apologized for his appearance under the management, claiming he had been engaged through a misrepresentation. I had to stand for his double-crossing speech, for he had my money and was too big for me to tackle as I would like to have done. He gave a wonderful performance and left the stage amid a storm of genuine applause.

In vain I tried to get the quartette to go out again, but they positively refused, and there was nothing left for me to do but to ring down. The show had lasted thirty-five minutes. The crowd was still for a moment, too dumbfounded to move, and then pandemonium broke loose. Poor Bill Libby, standing at the door waiting, like the rest, for more of the show, finally realized that it was all over and started to leave, just a moment too late. The crowd, mistaking him for me, as one man made a rush for the supposed manager.

"There he is, that's the feller," someone shouted. "Kill him," yelled another. Bill tried in vain to make his escape, but the mob was at his heels. He tried to explain that he was not the manager, but everyone was too excited to listen to any explanations. They smashed his hat, punched him in the face, tore his coat to shreds, pelted him with snow and ice, and finally left him more dead than alive at the door of the hotel. Bent on wreaking revenge on the innocent, they followed the guilty party to escape. Finding out finally that their prey had eluded them, back they rushed to the Opera House. I had resolved to hide under the stage until matters quieted down, but, hearing the crowd at the front door, I rushed down the back stairs, burst a door open leading into the cellar, and got safely in the pit under the boiler. There I remained hid but half roasted, it seemed, for hours. I heard the town clock strike 12 before I ventured out. Looking up the main street from the cellar window, I saw it was deserted. Forcing open the window, I jumped out and fairly flew to the hotel. Libby had gone to bed. Going up to his room, I finally gained entrance after he had removed from the door, the bed, the bureau, the washstand and several chairs. He was about as badly frightened a man as I ever saw, and he was a sight to behold. We finally plucked up courage to go down into the office and, awakening a sleeping watchman, found out that all of the show but Cyr had started for home, none of them caring to remain in town until morning.

There is a junction there four miles from Derry. The early Sunday morning milk train for Boston pulled up there for orders. I borrowed a hat from the watchman for Bill, and long before daylight he and I sneaked out of town and hit the rail for home. Nearly frozen we reached the junction in time to catch the train, and by noon Derry was behind us and we were safe. I made Bill a present of a new suit, hat and coat, paid off the rest of my performers, and had enough left to start another show—but I never did.

This all happened more than twenty years ago, but to this day the old residents of Derry still talk of the show. I have had a deal of experience in the show business since then and have even owned shows of my own, but I have never hired another town band to furnish music or found it necessary to hide under a boiler to save my skin. I have confined most of my operations to "Uncle Tom." It is safer, and then again "Uncle Tom" always pleases, even if you only have seven people and do George Harris, St. Clair and young Shelby yourself.

A VERSATILE PERFORMER.

The versatility and daring of Bessie Eytan, one of the leading women of the Pacific coast branch of the Sells Polyscope Co., was strikingly demonstrated last week during a fire scene being put on by Director Colin Campbell. A set representing the exterior of a girls' boarding school, two stories in height, was built on the studio grounds of the Sells Co. in Edendale, Los Angeles, and then set on fire. Miss Eytan climbed the water-spout on the face of the building, entered the second-story window, in the face of the raging flames, rescued a girl who had presumably fainted in the bedroom, and then, after lowering this girl's body to the ground, Miss Eytan allowed herself to fall backward from the second-story window. Lilly Clark, the girl rescued from the bedroom, had her hand quite badly burned during the enactment of the scene.



MARY NASH

FLORENCE NASH

To make it strong I had engaged board at the hotel for thirty-five, at the usual professional rate of \$1 per day. The members of the band wore their usual uniforms with H. C. B. on the caps. This might stand, I reasoned, for Haverly's Concert Band, as well as anything else, but I dug up a bass drum without any lettering on the head. We arrived in Derry at 10 o'clock, and a good-sized crowd was on hand to meet us. In fact, it seemed to me as if the whole depot village was gathered at the depot. Lest any of the band boys should recognize an acquaintance among the crowd, I hustled them across the road to the depot and planted them in their rooms as fast as I could lay them out. The hotel proprietor sized up the bunch and demanded his pay in advance. I didn't have the money, but I made use of a trick that I often worked in later years. I touched the advance sale for \$35 and paid the bill. Only fourteen men and one trunk arrived on the train, and the crowd began to look suspicious. I explained to as many as I could that the rest of the show, the scenery and baggage would arrive on the noon train from Lawrence, as a greater part of the troupe missed connections in that city. At 12 o'clock just as the factory whistle blew, we left the Opera House

counterfeit trouper in the line. One of the cornet players spied a friend in the crowd; tried to play with one hand while shaking a sign of recognition with the other. He plunged into a rut, slipped and fell, and his horn shot out, landing in the gutter. The small boys yelled with glee and the band stopped playing. Outside of these few mishaps, they did very well.

I formed a circle in front of the post-office, made an announcement, and by previous arrangement started out toward the opera house on the trio of Sousa's "Washington Post" march. I suppose the band boys were excited and forgot their cue, for they did not start together. A part wheeled and fore after me, while the rest stood still and kept on playing. The leader was first to discover the mistake. He trifled loudly on his cornet, and the bunch broke in a run to catch up. We reached the opera house with a screaming mob in pursuit, and waited for the one o'clock whistle to blow before venturing up to the hotel for dinner.

The rest of my performers arrived in town shortly before seven o'clock, and with them came poor Bill Libby, wearing a tall hat and an overcoat the exact counterpart of mine. I had forgotten that I needed a man on the door, and I was glad Bill showed up. He

what the crowd was going to do to me, the musicians sneaked out of the stage door and caught a freight for Lawrence.

The opera house seated about 400 people, and every seat was taken long before 8 o'clock. While the crowd was coming in, I arranged the program. My performers were getting pretty nervous by this time. They heard the shouting and stamping out in front, and it was all I could do to induce them to go on at all. Finally I persuaded the colored quartette to open the show. Albertus followed, then the banjo club, Henry Ducrow, the harmonica king, and Lewis Cyr last, with his exhibition of heavyweight lifting. I was pretty wise, even for a tyro, and before I rung up I sent out front to Bill Libby to settle up with the local manager. There wasn't a chance for another person to get in the house at this time, and the sale of tickets had long before been stopped. Libby brought me \$210 as my share, and the local manager pocketed \$70 for his lift. After handing me the money Bill went back on the door wearing his tall hat and overcoat, a marked man for the crowd.

With the money safely planted, I rang the bell for the curtain and stepped out in front of the footlights. I can remember the speech I made as if it were yesterday. Waving my

**JOHN B. WILLS.**

John B. Wills is in his twenty-fifth annual tour, heading the original Wills Musical Comedy Co., playing all the principal theatres in the United States and Canada. The Wills Musical Comedy has become a household word. Just closed six weeks at Allentown, Pa., to record breaking business. Now on the 'Chas. W. Boyer Circuit, repeating the same. Mr. Wills' ability as a producer proves itself when he played twelve different musical comedies in twelve nights, on the Boyer Circuit. This company opens in the South, on the U. B. O. time, Feb. 24, indefinitely. Mr. Wills has been a staunch friend of the old reliable New York Clipper for the past thirty-five years, and is proud to think he is still on top to wish it "many happy anniversaries."

KATE HELSTON WILLS.

Or, in private life, Mrs. John B. Wills, is one of the original Helston family of English top boot dancing fame, who came to this country twenty years ago. She is a versatile and clever performer, as aside from her dancing she plays all principal parts in her husband's company, and, having a repertoire of musical comedies, her parts are wide and varied, and she shines in every one. She came from England with Geo. Edwards' "Babes in the Woods" Co., which ran for three months at the Auditorium, Chicago; then as principal dancer with Andrews' Opera Co.; then with Katherine Germaine, afterwards with Hanlon's "Superba," also George H. Adams' "Humpty Dumpty" Co., and after playing all the first class vaudeville theatres, joined John B. Wills' Musical Comedy Co., where

she met and married John, and is proud of the fact that she has never left his side. She says her views of married life on this score is like the old song, "Dear old pals, always together, in all sorts of weather."

RALPH HELSTON.

Ralph Helston, of the Wills Comedy Co., is the youngest member of the Helston family. His talents run differently to that of his brothers and sisters, as they have been more generally known for their clever dancing, while Ralph excels in comedy, most especially in Jew parts, and is also an excellent pantomimist and knockabout comedian. He is getting an excellent schooling with his brother-in-law, John B. Wills, who put him on the stage for the first time one and a half years ago, and is quite proud of

his protegee. Ralph says: "They tried to make a lawyer out of me, but it was no good. I knew I would be on the stage sooner or later."

Irene-EARLE AND WELCH-Frank

As "THE BELL HOP AND THE MAID." Earle and Welch have been with the John B. Wills Musical Comedy Co. for the past two seasons, presenting five different dancing specialties. Mr. Welch also plays all of the eccentric comedy parts, and Miss Earle the soubrette parts. Their feature specialty is "The Bell Hop and the Maid," in which Mr. Welch features his peculiar eccentric dance, "Slim Longlegger." They have another new act, which will be produced within two weeks. It contains a novelty finish that has never been attempted by anyone.

NORA FANNING.

Nora Fanning, who is a clever little singer and ingenue with John B. Wills' Musical Comedy Co., is now in her third season with that organization. She hails from Boonton, N. J., and has made rapid strides in the profession by her sincerity and painstaking manner of handling her parts. She has a bright future before her.

Jack-O'MALLEY AND VOGEL-Lynda

Now in their third year with the Wills Comedy Co. Mr. O'Malley is a product of Chicago, and who is also a successful composer. Some of his best known compositions are: "Yiddish Rag," "Oh, What I Know About You," "Mississippi Dix," "I Don't Care Whose Girl You Were," "Funny Bunny Hug," "Honey-moon Glide," and over one hundred others as well known. His latest song bits are "Good Night, Nurse," "I'll Do That Little Thing for You" and "Everybody Loves Somebody."

**GEORGE W. MEYERS.**

Geo. W. Meyers, who is at present head of the publishing house bearing his name, has achieved much success as a song writer in a short space of time. It was only about five years ago Mr. Meyers had difficulty in placing his songs.

The first that attracted considerable attention was called "Somebody Else, It's Always Somebody Else," and followed this with many others.

He was finally induced to embark in business for himself, and produced a hit called "That Mellow Melody," which immediately placed his house among the leaders. Before this song had become cold he composed "Daddy Did a Wonderful Thing," "Syncope Boogie Man," "Find Me a Girl," "Underneath the Cotton Moon," and dozens of others.



MOSS & BRILL'S HAMILTON THEATRE,
Broadway and 146th Street, New York.

**W. RAYMOND WALKER.**

The above is a likeness of W. Raymond Walker, better known as Ray Walker, a pianist, who is known from Coast to Coast, and who is also a successful composer. Some of his best known compositions are: "Yiddish Rag," "Oh, What I Know About You," "Mississippi Dix," "I Don't Care Whose Girl You Were," "Funny Bunny Hug," "Honey-moon Glide," and over one hundred others as well known. His latest song bits are "Good Night, Nurse," "I'll Do That Little Thing for You" and "Everybody Loves Somebody."

DREW IN SHAKESPEARE.

TO APPEAR NEXT SEASON AS BENEDICK, IN "MUCH ADO ABOUT NOTHING."

Charles Frohman made the announcement last week that he intends next season to bring out an entirely new production of Shakespeare's "Much ADO About Nothing," with John Drew in the role of Benedick.

His Benedick, originally acted to Ada Rehan's Beatrice, stands to this day as the most distinguished success John Drew has ever achieved in high comedy. London and New York, alike, declared Mr. Drew's interpretation of the part a contribution of the highest order to Shakespearean comedy, as well as the finest of acting opportunities in the entire repertoire of John Drew comedy roles.

As a matter of theatre policy, Charles Frohman is particularly interested in the idea of re-presenting "Much ADO About Nothing," because there are already many indications that the plays of Shakespeare will next season come into a greater vogue than at any time in the past ten years. Already it is settled that Beerbohm Tree will come to

America with his entire His Majesty's Theatre repertoire—which means "Macbeth," "Twelfth Night," "Henry VIII" and "The Merry Wives of Windsor." Almost co-incidental with Sir Beerbohm Tree's American invasion, Granville Barker and his present English company will appear in New York with two Shakespearean productions that have already caused at least a great deal of discussion in London—the one being a modernized interpretation of "A Winter's Tale," and the other a very strikingly costumed presentation of "Twelfth Night." In fact, all next season will be entirely devoted, by at least two of England's foremost producers, to showing American playgoers how Shakespeare's plays really ought to be staged.

Charles Frohman seems to think that, besides the splendid productions of E. H. Sothern and Julia Marlowe, one other American actor ought to enter next season's general contest on behalf of Shakespeare. An interesting feature of the John Drew production of "Much ADO About Nothing" is the fact that it will be American in its every detail. Every part will be played by an American player. The production will be made in this city, and Mr. Drew's opening performance as Benedick will be at the Empire Theatre.

Two Frohman stars have been discussed for weeks past, as yet without any definite



EMPIRE COMEDY FOUR,
Featuring "Why Did You Make Me Care,"
published by Joe Morris Music Co.

conclusion as to which will play Beatrice to Mr. Drew's Benedick. But, except for the adequate casting of the roles of Beatrice and Benedick, there will be none of the star cast notion connected with this American production of "Much ADO About Nothing." It will be Mr. Drew's first performance of Benedick in twenty years.

KLEIN TO LIVE ABROAD.

Charles Klein, the playwright, has announced that he intends to leave this country about May 1 and make his permanent home in London. The English public is taking very kindly to his plays, he says, and business interests demand his presence abroad. Mrs. Klein enjoys the English climate, which is a further reason prompting his step.

MRS. PRIMROSE LOSES.

Mrs. Esther H. Primrose, who sued Geo. H. Primrose, the minstrel, for separation on the ground that he was cruel to her, lost her action on Feb. 8, when Justice Martin J. Knapp filed a decision in the Supreme Court at White Plains in favor of Mr. Primrose.

DON'T OVERLOOK "JOE HEPP."



ETTA BRYAN AND ROY SUMNER,
In "The College Proposition," by Edgar Allan
Woolf. Management E. S. Keller.

LIP STICK

Red, Pink, Light Pink, White.
15. Metal Tube.

Lip Sticks, put up in metal tubes; used to soften and color lips. They are very popular for street use, the coloring not being distinct enough to be readily detected.

WHEATCROFT

40c., Bottle or Tin.

Wheatcroft is a liquid powder; it won't rub off and can be applied so as to give a very thin coating, or by giving several applications, a complete covering of white. Used particularly for the neck and arms. Contains no lead, and is perfectly harmless.

GREASE PAINT

25c. per Stick in Cardboard Tubes.

1 Pink,	14 Gypsy,
2 Very Pale Juvenile,	15 Ornelio-Moor,
3 Pale Juvenile,	16 Chinese,
4 Juvenile Hero-flesh,	17 American Indian,
5 Juvenile deeper shade,	18 Carmine,
6 Juvenile Robust,	19 Negro,
7 Light Sunburnt,	20 Indian,
8 Dark Sunburnt,	21 Vermillion,
9 Sallow Young Men,	22 White,
10 Fleshy Middle Age,	23 Snow,
11 Sallow Old Age,	24 Brown,
12 Robust Old Age,	25 Black,
13 Olive,	26 Japanese.

Grease Paint is applied to face after Cold Cream has been thoroughly rubbed into pores and surplus removed. The numbers and description given above explains the approximate effect their use would have, this effect, however, can be altered several shades by blending with lighter or darker powder.

LINING COLORS

15c. per Stick in Cardboard Tubes

1 Pink,	12 Crimson,
2 Flesh,	13 Dark Crimson,
3 Gray,	14 Vermilion,
4 Medium Gray,	15 White,
5 Dark Gray,	16 Yellow,
6 Light Brown,	17 Black,
7 Dark Brown,	18 Carmine,
8 Light Blue,	19 Green,
9 Medium Blue,	20 Green-Blue,
10 Dark Blue,	21 Purple.
11 Special Blue.	

Lining Colors or Liners so-called, are used for making lines to increase the age appearance, to accentuate the eyebrows and eyelashes, to improve the brilliancy of, and enlarge, the eye.

FACE POWDER

Flat Screw Top Cans.
Half-pound, 30c. Quarter, 20c.

1	White,	9	Healthy Old Age,
2	Tight Pink,	10	Sun Burnt,
2 ½	Pink,	10 ½	Dark Sun Burnt,
3	Dark Pink,	11	Sallow Old Age,
3 ½	Darker Pink,	12	Olive,
4	Flesh,	13	Othello,
5	Brunette,	14	Chinese,
6	Dark Brunette,	14 ½	Japanese,
7	Cream,	15	Indian.
8	Juvenile-Flesh,		

Our Face Powder, while used extensively as a blending powder by the theatrical profession, is also a fine powder for the toilet. It is made in various shades, as indicated above—from white to a copper color, used for an Indian make-up. The most popular size sells at thirty cents the half pound can.

ALPINE COLD CREAM

**Pound Cans, 75c. Halves, 40c.
Jars, 15c. Tubes, 10c.**

Stein's Alpine Cold Cream, originated by Max Stein, twenty-five years ago, is the best cleansing and toilet cream to-day. The perfume is sweet and very invigorating.

MASCARO

Black, Brown, Light Brown.
Price 40c.

Mascaro is a water color, used for coloring eyebrows, mustache, etc. Our outfit also contains mirror and brush used in applying. Any of shades above.

COHAN & HARRIS

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PHONE, BRYANT 8497

Zach M. Harris

Manager and Producer of

Dramatic and Musical Attractions

Suite 502, Columbia Theatre Building
New York City

Anniversary Greetings

TO THE OLD RELIABLE
and my friends everywhere

JOHN T. PRINCE JR.

Lincoln, Nebraska.

ACTORS' FUND BURIAL PLOT.

The Actors' Fund burial plot in Evergreens Cemetery is situated on Prospect Hill, near a pretty little lake. An imposing granite shaft, close to the main entrance, bears upon its face the following dedication:

In Loving and Reverent Memory of Many Votaries of the Stage, whose ashes are buried near it, this Monument was placed Here by the Actors' Fund of America, June, 1887.

The Benediction of these covering Heavens fall on their heads like dew.

A. F. of A.

On the rear of the monument is the following inscription:

We Knew the Steps: Could Give the Viol Breath—

Yet Even Thus Our Relics May Impart—

A Truth Beyond the Reach of Living Art—

Teaching the Strong, the Beautiful, the Brave,

That All Life's Pathways Centre in the Grave.

Bidding Them Live, nor Neglect, nor Fond,

To Bless This World, Yet Even Look Beyond.

The granite headstones at the five hundred and fifty-nine graves bear the inscriptions of five hundred and seventy-nine of those who once were active members of the great public amusement world.

Alphabetical list of the inscriptions on the headstones in the Actors' Fund Burial Plot, to July 6, 1912, in Evergreens Cemetery, Brooklyn, N. Y.

A
John Alton, died Nov. 17, 1887.
Jennie Adair, died Aug. 2, 1888.
James Armstrong, died Nov. 8, 1889.
Henry Aveling, died March 18, 1891.
Wm. F. Almoney, died April 7, 1892.
Fred Archer, died Oct. 18, 1892.
Birdie Adams, died April 26, 1893.
Jane Abbey, died Aug. 8, 1894.
Albert W. Aitken, died Aug. 18, 1894.
Jeannette Adams, died March 8, 1895.
Elizabeth Aaron, died Dec. 23, 1897.
George Atkins, died Dec. 8, 1898.
H. P. Acker, died Jan. 25, 1901.
Annie Ainsley, died Sept. 1, 1901.
Herbert Asten, died Jan. 24, 1903.
Maude Astor, died Oct. 30, 1903.
Alberta Arno, died Aug. 13, 1903.
Burton Adams, died July 14, 1907.

B
Thomas J. Boles, died Sept. 10, 1886.
Ellis Boettner, died Feb. 8, 1887.
James G. Branda, died Jan. 31, 1887.
Billy Blair, died Jan. 18, 1888.
Lewis Burchler, died Jan. 27, 1888.
Maria Gilchrist Berkeley, died Dec. 10, 1889.
Benjamin Brown, died Sept. 22, 1890.
Edwin Blanchard, died Dec. 8, 1890.
Harry Blakeley, died June 8, 1891.
Richard Berthelton, died Sept. 23, 1891.
Emma Braddon, died April 27, 1892.
Horace Bollini, died Oct. 14, 1892.
Annie Burnier, died Aug. 18, 1893.
May Brooklyn, died Feb. 16, 1894.
Fred G. Bryant, died June 22, 1894.
Florence Barker, died Dec. 26, 1894.
Marion Grey Burroughs, died Feb. 7, 1895.
A. E. Burton, died March 21, 1895.
Phil Brayton, died April 13, 1895.
Thomas Baker, died June 10, 1895.
Belle Burton, died Aug. 20, 1895.
Nettie Burdwin, died April 19, 1896.
Davenport Baber, died July 11, 1897.
Cecile Rush Brooke, died Aug. 24, 1897.
Charles E. Bowen, died Oct. 29, 1897.
Elizabeth Becka, died Dec. 27, 1897.
John Winstanley Burns, died Feb. 11, 1899.
Emily J. Boswell, died Sept. 28, 1900.
Kate Burns, died March 8, 1901.
John H. Brown, died June 20, 1901.
Harry Brinsley, died Jan. 8, 1902.
J. Christie Buell, died Feb. 14, 1903.
Louisa Bianchette, died April 13, 1903.
Octavia Barber, died April 10, 1904.
Don Brunado, died April 11, 1904.
Milton J. Barlow, died Sept. 7, 1904.
Tom Burgess, died June 14, 1907.
Wilby F. Bannister, died June 22, 1907.
Ernest Bradwell, died Dec. 11, 1908.
Wm. G. Beckwith, died Sept. 28, 1909.
Nagie Barry, died Dec. 29, 1909.
Alice Fuller Burt, died Dec. 9, 1910.
Charles Belmont, died May 16, 1911.
John Granger ("Daddy") Bauer, died Jan. 20, 1912.
Del Bonta, died May 31, 1912.

C
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Charles Cornwell, died May 4, 1887.
Mrs. G. H. Coveney, died Dec. 4, 1887.
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G. E. Castello, died June 20, 1888.
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Emma Carson, died Oct. 31, 1892.
James Clark, died Nov. 13, 1892.
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Henry Coleman, died Oct. 31, 1892.
Emma Carson, died Oct. 31, 1892



Something New

DENTAL AVIATION

A Real Novelty

Mlle. VORTEX

The Dainty Little Parisian Aerial Artist

Presenting the act beautiful, the act conceded by Press and Public to be paramount to all Dental Aviators.

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UNDER THE MANAGEMENT OF

A Sensation

LEW SEEKER

Box Office Attraction

Who is also playing principal parts with SAM RICE'S DAFFYDILLS.

MANAGERS AND AGENTS address LEW SEEKER, Manager, care of NEW YORK CLIPPER, or SAM RICE'S DAFFYDILLS.



LYDIA JOSPY

The LITTLE NIGHTINGALE

With MORRIS WAINSTOCK'S "JARDIN DE PARIS GIRLS"



Chiclets
REALLY DELIGHTFUL
The Dainty Mint Covered
Candy Coated
Chewing Gum

Chiclets are the refinement of chewing gum for people of refinement. Served at swaggar luncheons, teas, dinners, card parties. The only chewing gum that ever received the unqualified sanction of best society. It's the peppermint—the TRUE mint.

Look for the Bird Cards in the packages. You can secure a beautiful Bird Album free.

For Sale at all the Better Sort of Stores
5c. the Ounce and in 5c., 10c. and 25c. Packets
SEN-SEN CHICLET COMPANY
Metropolitan Tower
New York

ACTORS' FUND BURIAL PLOT.

CONTINUED.
George Francis Lorene, died April 24, 1908.
Carrie Lemmon, died Dec. 16, 1908.
Frank Lavarnie, died Feb. 15, 1912.

M
Daisy Murdock, died Aug. 5, 1888.
John C. Morrison, died April 9, 1887.
Luigi Magi, died Feb. 3, 1888.
Dora Mitchell, died Aug. 6, 1888.
Wm. H. Morgan, died Aug. 18, 1888.
Emma L. Morillo, died Jan. 6, 1889.
John F. Mitchell, died Jan. 27, 1889.
Charles Marlon, died June 19, 1889.
Wm. F. McDowell, died July 23, 1889.
Zoe Magi, died Aug. 4, 1889.
Harry Matthews, died May 9, 1890.
Jonathan Martin, died Oct. 14, 1890.
Thomas M. McHugh, died March 14, 1891.
Daniel Mortimer, died May 24, 1891.
Polly Morse, died Oct. 3, 1891.
Henry Muller, died Nov. 24, 1891.
Frank McKay, died June 2, 1892.
Henry Montgomery, died Aug. 16, 1892.
William Maloney, died Sept. 8, 1892.
Thomas B. Mott, died Sept. 25, 1892.
Robert McNair, died April 17, 1893.
Mary Marshall, died June 15, 1893.
Walter Manning, died Sept. 14, 1893.
Frank J. Meyer, died Nov. 21, 1893.
Harry Marten, died Nov. 29, 1893.
John Joseph McEvoy, died Dec. 19, 1893.
John McKeever, died July 15, 1894.

Thomas Maguire, died Jan. 9, 1896.
Emma R. McAvoy, died Jan. 14, 1897.
Marie Martens, died Jan. 15, 1897.
William J. Mack, died Nov. 13, 1897.
Max Muller, died Jan. 14, 1898.
Walter F. Birch McNally, died Jan. 26, 1898.
Harry Meredith-Bill, died Feb. 28, 1898.
Anna Raymond Meehan, died July 7, 1898.
Will C. Morton, died April 2, 1899.
John Winston Murray, died July 13, 1898.
Bennett Matlack, died Aug. 19, 1898.
Jen Kay Montgomery, died June 23, 1899.
George Mortimer, died March 5, 1900.
Phyllis Morris, died March 21, 1900.
Thomas D. Miles, died April 13, 1900.
William McCready, died April 21, 1900.
James McAvoy, died May 25, 1900.
Thomas McCabe, died June 3, 1900.
S. MacDonald, died Oct. 9, 1900.
John Marion, died Feb. 12, 1901.
Paul A. MacDonald, died March 5, 1901.
Mrs. R. Monell, died July 3, 1901.
Anna Morton, died March 3, 1902.
George W. Murray, died March 23, 1902.
Ina May, died April 20, 1902.
Hugo Moulton, died Aug. 28, 1902.
Richard V. Meredith, died Dec. 12, 1902.
Thomas D. Mackay, died May 14, 1903.
Frank McCabe, died May 17, 1903.
Cecile Manning, died June 4, 1903.
Julia Martin, died Sept. 10, 1903.
Edith McIntyre, died Aug. 11, 1904.
Leonora Matthews, died Sept. 10, 1904.
David McCale, died Aug. 9, 1905.
Henry Mitchell, died July 14, 1906.
Frank Mitchell, died Dec. 27, 1906.
Frank Macvicar, died Feb. 21, 1907.
Charles Mackay, died Jan. 8, 1908.
Mrs. Charles McKeever, died Dec. 8, 1908.
Charles S. Mills, died April 13, 1909.
Wm. McPherson, died Dec. 28, 1909.
Harry E. Mack, died Jan. 10, 1910.
John Morrison, died April 4, 1910.
Edward Morris, died May 20, 1912.
William Marble, died Sept. 13, 1912.

N
Charles J. Norris, died Dec. 17, 1889.
Eben Nicholson, died April 6, 1890.
Robert Newton, died July 17, 1890.
Joseph E. Nagle, died Aug. 14, 1893.
Ellen M. Newell, died Dec. 5, 1895.
Sara Neville, died June 4, 1898.
Victoria North, died Jan. 11, 1905.
Carrie Newcomb, died May 12, 1906.
P. A. Nunnery, died Oct. 31, 1909.
Emily Russell Nutt, died Jan. 15, 1910.

O
Guiseppa Operti, died Dec. 7, 1886.
Minnie Osterman, died Dec. 18, 1887.
Charles O'Brien, died June 18, 1888.
Marie O'Brien, died April 23, 1892.
Nellie Olmi, died June 18, 1899.
Rose Osborne, died April 22, 1902.
Mrs. J. Osborne, died May 9, 1902.
William J. Olark, died Feb. 7, 1903.
Carl Osten, died Feb. 19, 1904.

P
T. Paraneli, died Dec. 16, 1886.
George W. Padgett, died May 22, 1888.
George E. Poulett, died May 30, 1888.
Henry Plunkett, died April 27, 1890.
Spencer Pritchard, died Aug. 1, 1890.
Frederick C. Passmore, died Aug. 14, 1890.
F. J. Posthauer, died Jan. 21, 1891.
Hattie J. Peasley, died June 3, 1891.
John F. Pike, died Nov. 22, 1891.
Hattie B. Price, died July 2, 1892.
W. G. Peterson, died Aug. 6, 1893.
Julia Porter, died June 8, 1894.
Charles Priest, died June 3, 1895.
James E. Padgett, died Feb. 16, 1896.
Louise M. Pyke, died March 27, 1896.
H. B. Phillips, died Sept. 25, 1896.
Charles T. Farlow, died Jan. 22, 1898.
Harry M. Pitt, died March 7, 1898.
George Powell, died Dec. 10, 1898.
Elizabeth Post, died May 31, 1899.
Thomas Peasley, died April 13, 1900.
Frank Pierl, died April 25, 1900.
Queen C. Pursell, died Jan. 2, 1901.
Wm. R. Palmer, died March 22, 1901.
Sara Palmateau, died Aug. 17, 1901.
Charles Paoy, died Sept. 17, 1901.
James G. Peakes, died Nov. 6, 1901.
Frank M. Prosho, died March 22, 1902.
John Pandy, died Nov. 17, 1902.
Edward Powell, died Aug. 3, 1903.
Harry Phillips, died Jan. 26, 1904.
Wm. H. Pope, died Aug. 15, 1904.
Frank Purcell, died Feb. 7, 1905.
Myrtle Piquette, died March 22, 1905.
Isabella Preston, died March 1, 1906.
Dora Page, died Jan. 16, 1906.
Harriet Powell, died Aug. 10, 1908.
Richard Parker, died Aug. 28, 1908.
William J. Patton, died May 14, 1910.
George W. Pike, died March 14, 1912.

Q
Kate Quinn, died Feb. 13, 1895.

R
Frank E. Ren, died Aug. 16, 1887.
George Fawcett Rowe, died Aug. 29, 1889.
Joel Redmond, died May 22, 1890.
Maggie Regan, died Aug. 12, 1890.
Frank McC. Ross, died Jan. 21, 1890.
Doris Russell, died Sept. 3, 1890.
John Russell, died Nov. 2, 1890.
Thomas F. Rainey, died Jan. 12, 1891.
C. W. Russell, died March 21, 1891.
Blancha Slader Reno, died April 6, 1891.
Annie Rounds, died Aug. 11, 1892.
Ray Reynolds, died Aug. 26, 1892.
William Raymond, died June 22, 1894.
Royal Roche, died Oct. 23, 1894.
James B. Radcliffe, died Feb. 23, 1895.
George A. Reynolds, died March 4, 1895.
Benjamin G. Rogers, died July 6, 1895.
John A. Ryman, died June 27, 1896.

Flit Raymond, died Oct. 29, 1896.
Jesse H. Randel, died Nov. 5, 1897.
Edouard Remery, died May 15, 1898.
Lewis Randall, died April 4, 1899.
Mabel Rice, died Sept. 9, 1899.
Carl Reidel, died Feb. 6, 1904.
Anthony Ryan, died July 25, 1905.
Frank Roberts, died May 21, 1907.
Barnet Rannels, died Feb. 2, 1908.
Ellis Ryse, died July 8, 1908.
Clara Ryse, died Nov. 25, 1908.
May Roberts, died Dec. 16, 1908.
Alfred Rowland, died Feb. 3, 1911.
Rosina Rey, died March 25, 1911.
Charles Rowan, died Sept. 16, 1911.
William Redstone, died Sept. 16, 1911.

S
Maude Stewart, died May 21, 1885.
J. H. Stuart, died Aug. 15, 1886.
J. R. Simmons, died Nov. 21, 1886.
Bernard Scholar, died Feb. 28, 1887.
Henry Scharf, died June 19, 1887.
Emma Skerrett, died Sept. 27, 1887.
Charles F. Seabert, died Oct. 28, 1887.
George Stancill, died March 21, 1889.
Sidney Smith, died May 16, 1889.
Henry W. Stuart, died Jan. 11, 1891.
Daniel Straight, died May 22, 1891.
John Swinburne, died Aug. 31, 1891.
Minnie St. Clair, died Oct. 17, 1891.
Charles E. Sawtell, died Feb. 9, 1892.
Rose Schenck, died March 9, 1892.
John L. Sanford, died July 31, 1893.
Francis M. Sablon, died Dec. 11, 1893.
Harry T. Stewart, died Feb. 10, 1894.
William Sandilands, died Dec. 7, 1894.
Augusta Sohike, died Feb. 20, 1895.
Juliet Southern, died March 3, 1896.
Harry E. Scherer, died April 21, 1897.
Ida Stumph, died Oct. 17, 1898.
James A. Sturges, died May 21, 1899.
Harriet A. Saphore, died Oct. 2, 1907.
Eugene A. Souleyer, (date not known).
Stephen Saville, died July 19, 1901.
Joseph Sparks, died Nov. 19, 1901.
James R. Smith, died Jan. 28, 1902.
Louise Searle, died Jan. 31, 1903.
William P. Sheldon, died Feb. 23, 1903.
Georgina Shady, died Dec. 7, 1903.
Kate Singleton, died Oct. 31, 1904.
Frederick Sackett, died Dec. 24, 1904.
Harry Sparrow, died May 24, 1905.
Adelaide S. Schomburg, died March 15, 1906.
James Schonberg, died Nov. 12, 1906.
John Saphore, died Jan. 24, 1907.
Henry W. Schaefer, died Nov. 4, 1907.
Edward G. Stone, died Nov. 8, 1907.
Henry Suter, died Jan. 29, 1908.
Sadie Stringham, died Dec. 14, 1908.
Elvia St. C. Seabrooke, died Jan. 10, 1910.
Doris Sternberg, died Jan. 13, 1910.
Frederick Saville, died Dec. 13, 1911.
August L. Stoefel, died Feb. 15, 1912.
Carl Sellin, died May 3, 1912.

T
George W. Talbot, died Dec. 17, 1888.
William S. Taylor, died June 7, 1891.
James Tierney, died Oct. 17, 1891.
Lyander Thompson, died Nov. 13, 1892.
James H. Tighe, died Jan. 13, 1895.
William Tucker, died May 12, 1896.
May Thomas, died May 26, 1897.
John E. Terry, died July 7, 1900.
J. S. Thompson, died April 13, 1900.
Ada Gray Tingay, died Aug. 27, 1902.
Sheridan Tupper, died April 10, 1904.
Henry Turner, died May 28, 1905.
Lee W. Townsend, died April 28, 1906.
John Tost, died Jan. 6, 1907.
Walter Thompson, died March 5, 1907.
John W. Thompson, died Oct. 19, 1908.
John E. Toole, died Oct. 31, 1909.

V
Robert Von Wedell, died Feb. 20, 1892.
Mrs. Robert Von Osten, died April 13, 1897.
Clemens Vaughn, died Sept. 11, 1902.
Samuel H. Verney, died Feb. 18, 1909.

W
William S. Watkins, died April 27, 1887.
Amelia Waugh, died Sept. 13, 1887.
Frederick Wicke, died Sept. 27, 1888.
George E. Walters, died Oct. 3, 1889.
Ernest Wiehl, died March 19, 1890.
Nellie Wetherill, died May 12, 1890.
Jerome Woodard, died July 22, 1890.
Eugene D. White, died Aug. 12, 1890.
H. C. Weldemeyer, died July 25, 1890.
William White, died Feb. 8, 1892.
Joseph Ward, died May 13, 1892.
Charles Worley, died Aug. 25, 1892.
Arthur West, died Jan. 7, 1894.
Harry Watkins, died Feb. 5, 1894.
John Wood, died Oct. 4, 1896.
Francisco Wagner, died April 23, 1899.
George Whitford, died March 22, 1900.
E. L. Williams, died July 31, 1901.
John Woodard, died May 3, 1902.
Nina Walsh, died Oct. 1, 1902.
Addison ("Add") Weaver, died Feb. 2, 1903.
Elizabeth Washburn, died Jan. 1, 1903.
Josephine West, died May 13, 1905.
Annie Wood, died Nov. 4, 1905.
T. L. Whipple, died May 29, 1909.
Charles Walker, died Dec. 1, 1907.
Adelaide Wilcox (Mrs. Gus Bruno Sr.), died July 11, 1911.
Harry Worthington, died April 26, 1912.

Y
Charles Young, died June 12, 1893.
Mrs. Eliza Young, died Aug. 10, 1902.
George C. Young, died March 24, 1907.

Z
George Zebold, died July 13, 1886.
Joseph E. Zahner, died Jan. 15, 1900.
Mary E. Zaulig, died April 13, 1900.

RAY LEAVITT

(ABE'S BROTHER)

SINGING JUVENILE STRAIGHT

With Barney Gerard's "Follies of the Day."

Compliments of the Season

Mr. and Mrs. Tom Sullivan

Monte Carlo Girls

1912-13

THE BEAU BRUMMEL OF BURLESQUE

ARTHUR LANING

WITH

TOM SULLIVAN'S

Monte Carlo Girls

1912-13

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IRENE CLARK

THE CLARK SISTERS

THE CUTE LITTLE

DANCING and SINGING TOTS

With SAM RICE'S DAFFYDILLS

SEASON 1912-13

HARRY S. LE VAN

The Hebrew With the Original Funny Laugh

With SAM RICE'S DAFFYDILLS.

25 PHOTOS OF YOURSELF \$1
Send us \$1.00 with your photograph, and we will return your photo, together with 25 ACTUAL PHOTOGRAPHS OF YOURSELF ON POST CARDS
4x6 Photos, \$5.00 per 100.
5x7 Photos, \$5.00 per 100.
8x10 Photos, \$10.00 per 100.
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In answering ads, please mention CLIPPER.

THE "CARNIVAL IN AMERICA."

BY WILLIAM JUDKINS HEWITT.

[EDITOR'S NOTE.—There are few men better qualified to discuss the subject of 'The Carnival in America,' and matters pertaining to that branch of amusement in general, than William Judkins Hewitt, who, for a number of years, has been prominently identified with leading carnival organizations.]

It is with extreme pleasure and a keen sense of appreciation that the writer is permitted the privilege, accorded him by the managing editor of the oldest amusement journal in America, to express his views and contribute his humble efforts in reviewing the "Carnival in America," for publication in this Anniversary edition.

The dictionaries tersely define the carnival as "a festival celebrated during the week before Lent"—"a time or occasion of feasting or revelry"—"a revel."

A careful survey warrants a most optimistic attitude in favor of the carnival as a present day popular amusement.

The carnival in America has evolved into a distinctive form of *afreco* amusement and has, at last, reached a status of definite purpose. It is now accepted by millions of intelligent show-going Americans as a most substantial *entree* of a very delectable entertainment menu, offered in generous portions by the world's purveyors of amusement features for the patronage and edification of his majesty, the American Public.



WILLIAM JUDKINS HEWITT.

To the writer's mind, the strength and importance of the carnival in amusement affairs and the outdoor life of our country, has not until very recently been conceded or fully realized by the average participant in its benefits.

The carnival is an appealing, decidedly unique and profitable form of educational amusement, and it has gradually, but firmly, asserted its right to be recognized as a most inviting recreation for the masses and a lucrative channel of commercial endeavor.

The carnival, in its transcendent development, is primarily an American product, characteristic of native enterprise. Its progenitors can now point with reasonable pride to its progress, and to the hold it has upon public approval. The carnival of today is a national institution and a thriving industry; its spirit knows not the bounds of latitude, American enterprise has extended its operations beyond our shores and boundaries to Canada, Alaska, Mexico, Central and South America, Cuba, Porto Rico, the Philippine and Hawaiian Islands, Nova Scotia and New Foundland.

American spirit, urged by civic pride, insists that some form of holiday or carnival celebration be given each community at least once a year, at a seasonable time. These affairs are usually held to commemorate some national or local historical event, or are significant of some special achievement in civic, industrial, military or fraternal circles. They invariably take on a very marked and decided local atmosphere and coloring, contingent upon the conditions, wishes and requirements of the populace of respective communities in which the celebrations are held. Events of this kind are almost without exception regarded as the brightest spot on the local amusement calendar, by the supporters and participants.

Magnificent spectacular events of national interest are held annually in various parts of the United States and Canada, and in our dependencies. We can point with special pride to the Mardi Gras carnivals of New Orleans, Mobile, Pensacola and Coney Island; the "Vedled Prophets" carnival in St. Louis, the rose carnival of Pasadena, La Fiesta of San Antonio, the corn carnival of Atchison, the Priests of Phallus of Kansas City and Wichita, the Patola festival of San Francisco, the flower carnival of Portland, the Ak-sar-ben carnival of Omaha, the No-Tax Oh carnival of Houston, Quebec celebration, the carnivals of Jacksonville, Havana and Manila. The oldest of these celebrations is the Mardi Gras of New Orleans.

These events are of three days to six weeks' duration, and are widely heralded, extensively advertised, and patronized by millions of pleasure-loving, money-spending citizens, sight-seers, and by tourists from all quarters of the globe. They immediately become imbued with the true carnival spirit, and feast their eyes upon the wonders of the magnificent, industrial, floral, allegorical, historical and civic floats that form the wonderful and bewildering street pageants which are the supreme features, designed to attract the visitor. These are the days and weeks when the local business men and retail merchants, hotels and cafes, reap the harvest in profit, while many of the factories and other industries suspend operations that their employees may find relaxation, and an opportunity to patronize the various carnival amusements that are component parts and incidental to the general grand scheme of celebration. The carnival showmen who are fortunate in getting the amusement privileges at any of these places usually are well paid for their enterprise, and rewarded according to the merit of their offerings.

The carnival is more than the wail of the fagot and the beating of the tom-tom, the throwing of confetti, the blowing of horns or the ringing of bells, as many are prone to believe.

No better exemplification of the true carnival spirit exists than is demonstrated in the manner of patriotic observance of "Independence Day" in the United States, and "Dominion Day" in Canada, at which times the populace turns out en masse and makes the holidays exceptional by decorations of national colors, the display of fireworks and other evidences of being imbued with the holiday spirit.

Then the New Year celebrations of New York, Chicago, Philadelphia, San Francisco and other large cities are notable examples of the many ways designed to abandon care.

The Elks' annual National Conventions are emphasized by decorations, floats, fireworks, parades and other carnivalistic features.

We must not forget at this time the many transplanted holiday celebrations and patriotic days as observed by the foreigners within our gates. The Chinese New Year, as observed in New York, Philadelphia and San Francisco, without doubt takes rank as the most weird, fascinating, colorful and spectacular of them all. Some of their novelties and innovations in decorations, and the night parades, are positive revelations of man's genius in this direction.

In citing examples of the carnival in its many kaleidoscopic sides, we must not overlook such events as are characteristic of the American and Canadian Northwest, the most inviting, odd and unique of these being the "Stampede," at Calgary, Alberta; the "Round-Up," at Pendleton, Ore., and the "Frontier Days," at Cheyenne, Wyo. These gatherings are made attractive by the friendly spirit exemplified in the competitive events of the track and field as presented by the sturdy cattlemen, cowboys, cowgirls and Indians who pride themselves in the fact that they are expert horsemen, daring riders, unerring marksmen and adept ropers of cattle. These features make up the all-absorbing topic of conversation and interest during the existence of these affairs, which are nowhere to be found except in the Western part of our hemisphere.

The present day carnival organization as exploited by the showmen and exhibited upon the streets of our cities and towns and upon the midway at the Canadian exhibitions, our State and county fairs, is of humble origin fraught with many vicissitudes. It has withstood the set backs of unscrupulous promoters, the assaults of the "misinformed," and the derisive cry of the pessimist, until today it stands in a class of its own, firmly entrenched as a commercial asset. Permanent and progressive amusement enterprises, fostered by sterling showmen of plentiful resource, initiative and sagacious business acumen, demand and receive the respect of kindred professions and a strict observance of the ethical code.

We now have representative organizations which, in season, tour the entire country, from one end to the other, presenting their varied attractions to countless thousands and reaping their reward in substantial quantities of the coin of the realm.

The modern carnival, or midway organization, as it is known by the public and showmen, of today had its inception upon a county fair ground, when a number of side showmen and concessionaires held council to exchange ideas and devise plans to keep their attractions working for a longer season and to minimize the cost of transportation and to effect other economies. There were, as is now, many towns of importance which could not boast of a fair. Wide-awake merchants in many places were casting around to find a means to attract the outside public to their towns. Many of these merchants gave "home product fairs," with their goods, coupled with farm products, displayed in booths located upon the streets. About this time a number of the more speculative and far-seeing of the fair ground showmen suggested the possibility of their shows being made a part of these "fairs upon the streets." The idea appeared entirely feasible and was put into effect, immediately rebounded into public favor, and in consequence was a satisfactory financial success to the showmen. From that time on the street fair with amusements continued to be

regular yearly events, some of which are still in vogue.

Various lodges of Elks, seeking to increase their treasury funds, hit upon the idea, and adopted the street fair scheme, elaborated upon the amusement features, appropriated large sums of money to further their projects, changed the name to "Elks Carnival," surrounded their attractions with an enclosure, charged admission to enter the gates, netted large financial returns, and the idea spread like wildfire.

There are now standing many magnificent Elks' clubhouses which are monuments to their enterprise, the nucleus of which was obtained from the profits of the carnival. The most notable of the Elks' carnivals were held in the cities of Richmond, Minneapolis, Dayton, Denver, Seattle, Louisville and Portland.

The "Elks' Home Coming," as put on in Toledo, the latter part of the Summer of 1912, was a most wonderful affair, the exhibit booths occupying both sides of one of the city's principal streets for a distance of three blocks, and about two-thirds of the city's population passed through its "welcome arch" entrance during the week. The arch was one of, if not the most elaborate ever built for a similar affair.

The success of the Elks' carnivals paved the way for the showman to greater achievements, and with his profits he was enabled to better his offering, and he at once accepted the carved and gilded wagon front as appropriate and practicable. These wagon fronts were, however, being used in England by the caravans of gypsies that traveled the country and made "Ye olde fairs," and market places of the land beyond the sea.

As time rolls on we will have a newer and better form of carnival architecture than the carved front, and under the tents we will see attractions and performances that will cause us to wonder at the genius of carnivaldom.

The physical make-up of the traveling carnival organization makes it easily adaptable to demands and environment. In some places the enclosure is favored while in others it is necessary to play the regular show grounds, the fair grounds or on the streets as may best be determined by the promoters to meet the exigencies of the local market and incident to the companies also and local conditions.

Some years ago a well known manager conceived the idea of putting an entire carnival organization under one big tent, intended as a step toward an innovation and in keeping with his conception, had the largest tent ever made for show purposes built. The idea did not pan out as his imagination and plans directed, and the project was abandoned after a short season.

The carnival season varies according to climatic conditions in various sections of the country, the average season lasts twenty-eight weeks, while others continue for the entire year, confining their operations to the extreme Southern portions of the country.

The midway, or amusement section, of the State and county fairs, and Canadian Exhibitions, are regarded as essential and indispensable to the success of the fairs and exhibitions both from a financial and amusement standpoint. The patrons of fairs and exhibitions have been educated to the very best offerings of the carnival field, and each succeeding season welcomes the return of the standard attractions, or voices approval of the newer ones of sterling worth.

The organized carnival attractions offer the characteristic features that enable the fair or exhibition to create the holiday or carnival atmosphere deemed necessary. Many of the fairs and exhibitions have from fifteen to forty or more tented shows and riding devices upon their midway.

The Canadian National Exhibition at Toronto, Ont., is the largest affair of its kind in the world; next in importance are the State fairs of Minnesota, at Hamline, Minn.; Texas, at Dallas; Virginia, at Richmond. These are veritable expositions of exceptional magnitude. We must not forget, however, that there are over one hundred fairs and exhibitions held annually upon the American continent at which the carnival organization finds profitable engagements, and to be added to the list of these events we must not overlook the famous Fair of San Juan, Porto Rico, to which enterprising carnival showmen flock each season to enjoy a pleasant and profitable engagement.

The magnitude of the Carnival of America is worthy of attention. The season of 1913 will find en tour in the United States and Canada at least seventy-two organizations ranging in size from two to thirty cars, and will give employment to from seventy-five to four hundred attaches each. At this date many, if not all, of the largest organizations are housed in their own Winter quarters, where hundreds of artisans and artists of various trades and adaptability are busily engaged in creating new features and making such changes and improvements, assembling the show equipment and paraphernalia and features as the owners and constructors may deem necessary to equip their organizations befitting their class. Each season competition becomes keener and the show-going public more exciting.

When the carnival arrives in town its many employees and animals must be provided for, and the local merchants are always assured of a busy and profitable week. The carnival gives a decided impetus to business for hotels, cafes, feed merchants and others.

Many towns and cities find themselves in competition for the higher and better grade of carnival organizations, as the experienced and progressive merchant realizes and anticipates the value of the "carnival in town this week."

A close scrutiny of the carnival's allied interest conveys the information that here and there, located in towns and cities scattered over the continent, are extensive manufacturing plants devoted exclusively to the making of amusement devices and other component parts of the carnival.

Hundreds upon hundreds of thousands of dollars are invested in the factories that turn out cars, wagons, riding devices, tents, organs, lithographs and printing, organs, scenery, portable electric power and light plants, costumes, trunks, novelties, pyrotechnic displays, harness, trappings and hundreds of other necessary and saleable articles.

We also find that located in the larger cities are important houses, representative of the enterprise and enterprises of England, France, Germany, Russia, Austria, Japan, China, India, and other countries, engaged in trading and handling wares, novelties and merchandise, exhibited at and sold by the carnival.

For the animate features of the carnival, the earth's marts of talent are carefully culled by representatives of carnival proprietors and agencies, for extraordinary, odd and particularly pleasing and original performances and skilled performers.

Farreeling and aggressive business men and showmen assert their confidence in the carnival as a productive field by making lavish investments in equipment, shows and paraphernalia, necessary for the carnival's proper presentation in exhibit form.

The enormous profits that accrue annually to wide-awake managers evidence the public's confidence.

Each succeeding season the demand for skilled labor in this field increases, and talent is afforded opportunity for more artistic expression.

Let the band play that the clowns may cavort and welcome the season of 1913.



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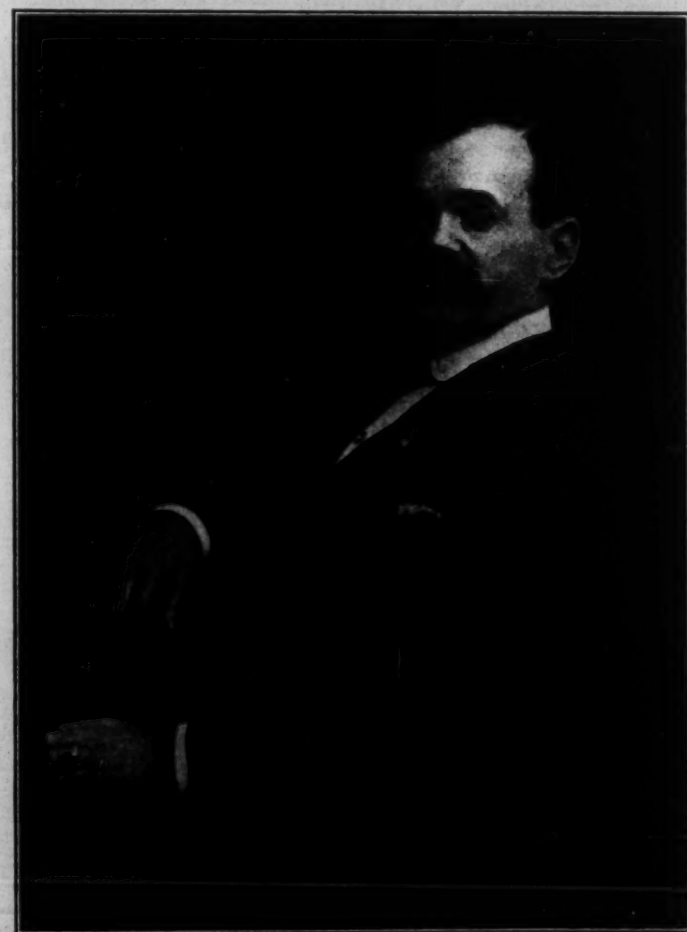
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GEORGE H. HINES.

Probably no individual in the Western amusement field enjoys a larger acquaintance, or is held in higher esteem, than George H. Hines. For a number of years he held official positions with leading circus organizations; he was the pioneer of big Summer park exhibitions in Chicago, and for some time has directed various theatrical enterprises. His Lyda Theatre, in Chicago, is a model, and was one of the first of the so-called neighborhood theatres to be erected in the Western metropolis.

AMERICAN ASSOCIATION OF FAIRS AND EXPOSITIONS AND STATE FAIRS IN GENERAL.

BY J. C. SIMPSON
(President American Assn. of Fairs and Expositions).

The American Association of Fairs and Expositions is an organization whose membership is composed of leading fairs and live stock shows of America. Its purpose is to advance the welfare of its members and to bring about more uniformity in the conduct of their affairs. Its annual meeting is a short course for the interchange of ideas of the officers and managers. The chief function of the association is to give an opportunity to those trying to solve fair problems, to assemble once a year and thoroughly discuss matters of policy and management.

That this organization has been and is accomplishing its purpose is not denied. The benefits derived by its members are measured only by their ability to absorb and digest suggestions made during the annual discussions, and to apply the knowledge that can be gained by personal conversation with individual representatives. So much for this organization, which prominent fair officials are relying upon to assist them in carrying on their work.

The State fair of to-day is a vastly different institution from the State fair of twenty-five years ago. We know of no other institutions of learning (and State fairs are now recognized as such) that have made such progress as have the State fairs within the past quarter of a century. Twenty-five years ago there was not, so far as we are informed, a State fair ground upon which was any permanent equipment. The fair grounds were small, and such buildings as there were were of a crude and temporary construction. Sidewalks were unknown and were considered a luxury. The lantern was the principal and most dependable source of light for those who were so unfortunate as to find themselves upon the grounds at night. Streets, where they could be dignified by that name, were laid out without any thought of permanency. Buildings were scattered over the grounds in a haphazard sort of way, and a ground plan of the average fair would seem to indicate that straw had been drawn in deciding upon building locations.

While State fairs have been established and conducted in a few instances for more than half a century, State fairs as we now know them only came into existence about twenty-five years ago. In the late eighties movements were started in several States towards securing sites for permanent State fair grounds. For some time afterward little progress was made in the matter of permanent equipment, such as buildings, water, light, sewers, streets, walks, etc. So far as we are informed it was about twenty years ago that those interested in State fairs began to build permanently. I believe it was Ohio and Illinois that first blazed the trail in this work. Many other States soon followed in their footsteps, and to-day we find a valuation in fair grounds property of some ten or fifteen of the more prominent State fairs ranging from a quarter of a million to two million dollars, with an average property value of close to one million.

In addition to the State fairs under State control, there are a few whose grounds; and

it is with the farmer. You must first show him the object for which improvement is desired before he can be expected to proceed along these lines or understand the teachings of our expert instructors or the writings of our agricultural and live stock editors.

Our great fairs have been the places that the manufacturers of all classes of agricultural machinery, tools, farm equipment, etc., have looked to as the best medium of introducing to the farmer, merchant, builder, etc., the latest labor-saving devices. They have been the means of placing before the women household furnishings of every character that go to make the home more comfortable, more cheerful, and their work less a drudgery.

There is no doubt but that the fairs put the manure spreader (one of the most indispensable implements in the present system of farming) in the hands of the general farmer, and brought it into use ten years before its use or worth would have been understood without this agency. This can also be said of the silo and numerous other of our latest labor-saving and better-farming tools and equipment. So I say a State fair's field of instruction is varied and covers a very large area. In fact, it might be said truthfully that its opportunity for instruction is, like the school or college, only limited by the funds and equipment provided for carrying on its work.

All kinds of athletic sports and games are carried on by schools and colleges. In fact, they have become so much a part of the average student's life, that they are now almost indispensable, and the school or college which does not encourage them is handicapped in its enrollment. Amusements in connection with our great State fairs are just as indispensable as games and athletics are to the school or college. No fair management would to-day care to undertake the job of successfully conducting one of our State fairs with all its musical and athletic eliminations. Many of the managers have learned the essentials necessary to a successful State fair only after bitter experiences of various kinds, and no matter how the officers of various fairs may differ as to policy on other features, they are all of one mind when it comes to amusements of various kinds, and their absolute necessity if their fairs are to win the greatest success.

I wonder how many readers have ever stopped to analyze the real, fundamental purpose of a State fair and exposition, and to know how thoroughly it fits into the whole educational system of its State or territory. Take our own State (Minnesota) as an example. Annually there is expended millions of dollars in maintaining our schools and colleges. If I am not mistaken, the budget of our State University is presented to the State Legislature calls for something like four million dollars (I am quoting this from memory) for the next biennial period. Add to this the budgets for our normal schools, agricultural and industrial high schools, plus the expenditures for the common schools in the various counties, and you have a sum that staggers the imagination of the average man. Now, all of this huge sum comes from the taxpayers of the State, or, in other words, from those who have reached their majority, have passed from school and college days, and have taken their place in the great struggle for human supremacy. What do they pay all this money for? They pay it to educate the boys and girls, or the young men and women, to better fit them to engage in their chosen occupations. True, a very small portion of this vast sum is expended by our agricultural colleges in experimental and extension work for the direct benefit of the taxpayer, but the greater part of it is expended for the direct education of those who have not yet attained their majority and are not paying the taxes.

The State fair and exposition is the only institution of the State from which the taxpayer himself can derive any direct personal benefit. This institution is primarily to give an opportunity to all the taxpayers to attend a short course once a year, to brush up and keep in closer touch with the year's progress in whatever line of industry he may be interested. Surely we should not deny to the individuals from whom is exacted this vast sum of money for the support of our schools and colleges, the small portion of tax necessary to properly conduct and carry on our great fairs, so that they may be enabled to get at first hand, once a year, such knowledge as will tend to make their problems less difficult to solve.

Let us hope that every State fair will receive from its respective legislature the recognition to which it is justly entitled, until such time as its fair grounds is fully equipped with proper and adequate buildings, permanent streets, walks, sewers, lighting and water system, and other improvements required for a complete exposition ground.

Many of the fairs now have receipts from their annual exhibitions sufficient to pay, or more than pay the actual expenses of the fair, but none of them can now or ever will be able to place adequate and necessary permanent improvements upon their grounds out of the profits from the fairs. It is ridiculous to expect them to do so. We do not expect it of our other educational institutions, and why should we expect it of our State fair, which, in our opinion, is the most practical teacher of the people.

There is now pending in Congress a bill that will provide for a government building on every State fair grounds in America, where the grounds are owned by the State. This bill should pass. It would bring the work of the government closer to the people, by means of government exhibits, such as are now made by many of our agricultural colleges and experimental stations at various fairs. It would only cost a little more than double the amount Congress is expected to appropriate for the Panama-Pacific Exposition at San Francisco, and would, in our judgment, be many times more beneficial in its results.

J. C. SIMPSON.

equipment are owned and controlled by municipalities, corporations or stock companies. In the majority of instances, however, these institutions are under the control of the State, and are looked upon as a part of a commonwealth's educational equipment.

That our great State fairs are institutions of learning is admitted. Their principal variance from other educational institutions is in the method of instruction. The State fair teaches almost wholly by object lessons and comparisons, while the schools and colleges use text books as the foundation of their instruction.

President McKinley once said: "Fairs and expositions are timekeepers of the world's events, marking progress in agriculture and industrial development from year to year and from time to time."

I believe the Hon. A. P. Sandles, of the Ohio State fair, is responsible for the statement that the reason America is the leader in these great fairs and expositions is because we are the most wide-awake, progressive nation on the face of the earth. He further referred to the absence of such exhibitions in the nations of the old world, and especially of the Orient, as the most convincing argument of our progressiveness.

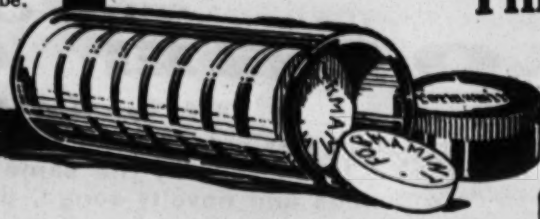
I believe it is now generally admitted, and a conclusion reached by those most closely in touch with the situation, that the fairs and live stock shows have been the most potent factors in the improvement of live stock conditions in America. They have even done more in this work than have our agricultural colleges.

It has been said that what we learn by seeing is the most lasting, for what we hear in one ear can pass out, through the other, and an odor soon disappears; but what we see with our eyes is our permanent possession, and there is no revenue to its escape. The continued placing before the eyes of the farmer the very best types or breeds of live stock tends to arouse his enthusiasm and determination to improve his herd by the infusion of new and better blood. He carries away with him from the State fair, a mental photograph of the best animals he has seen, and when he arrives home compares this photograph with his own stock. This ultimately leads to improvement in his own herd. This is just as true of corn, small grain and all soil products. You know you must first show the mechanic a pattern of the particular part you desire him to make before you can expect him to produce it. So

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THE YIDDISH THEATRE.

The season of 1912-1913 opened up with an interesting war among the leading Jewish theatrical managers of New York, but wound up in a combination or trust being formed among themselves. This combination took in at the first, Jacob P. Adler, Borek Thomashefsky and Joseph Edlestein, controlling the Thomashefsky's People's Theatre, New York City, and a half interest in the National Theatre, on Houston Street and Second Avenue, which was then being constructed. This combination formed a co-partnership with David Kessler and Max R. Wilner, who had the other half interest in the National Theatre and who controlled the David Kessler Second Avenue Theatre, New York City. Upon the opening of the National Theatre, which was re-named the Adler-Thomashefsky National Theatre, the People's Theatre, on the Bowery, was given away to the Minner people, who are now running their burlesque companies there, and the above combination were left with the National and Second Avenue theatres in New York.

The Adler-Thomashefsky National Theatre, which opened during the first week in October, was built by Max D. Steuer and Louis Minnsky, at a cost of nearly one million dollars. It is one of the prettiest theatres ever built, and is a combination of a theatre, roof garden and office and loft building. It is leased and managed by the Wilner & Edlestein Amusement Company, under the personal direction of Joseph Edlestein. They have the largest best company ever put together for a Yiddish stock company, and are producing the best plays available. Their company consists of: Jacob P. Adler, Borek Thomashefsky, Leon Blank, Samuel Rosenstien, Peter Graff, Samuel Tobias, S. Greenberg, S. Weintraub, J. Schoengold, J. Wechsler, J. Hochstein, M. Y. Tobias, M. Y. Krims, M. Weintraub, and others. They have produced this season "The Jewish Crown," with Borek Thomashefsky, which played to profitable business for fifteen weeks, also "The Only Son," which was a very successful play produced by Mr. Thomashefsky, but which had to be taken off on account of Mr. Thomashefsky being booked to open up in Chicago. Jacob P. Adler produced "Rabbi Israel" at this house, and is still playing it to good business. The business of this house, since its opening, has been the best ever done for a Yiddish theatre. Season closes in May.

The David Kessler Second Avenue Theatre, which is leased and managed by the Wilner & Edlestein Amusement Company, under the personal direction of Max R. Wilner, opened its season during the early part of September with a stock company headed by David Kessler. Supporting Mr. Kessler are: Bernard Bernstein, Kalman Juveller, Samuel S. Schnier, Louis Hyman, Mr. Gittman, Mr. Simonoff, M. Malvina Lobel, M. Regina Prager, Colla Adler, M. Nadolsky, M. Schnier, Mrs. Bril and many others. They have produced "Men and Women," which was a very big success; also "Her Confession," besides authorized and original Yiddish versions of "Thought and Paid For" and "Within the Law." At the present time David Kessler and his company are appearing in a new play by A. S. Schomer, called "Style," which has proven a big success. Business at this theatre has been good.

The yearly rental of the National and Second Avenue theatres, controlled by what is called the Yiddish Theatrical Trust, the Wilner & Edlestein Amusement Company, is leased at a yearly rental amounting to nearly \$150,000. Both theatres have a roof garden and office building.

The Sarah Adler's Novelty Theatre, Brook-

lyn, N. Y., which is under the management of Nathan Mintz, opened their season in September with "Kreutzer Sonata," by Leo Tolstoy, which proved a sensation. Business at this house has been good. Their company consists of Sarah Adler, Rudolph Schildkraut, Bessie Thomashefsky, Mr. and Mrs. Charles Nathanson, Bessie Weissman, Sam Kasten, H. Melas and others. They have produced, besides "Kreutzer Sonata," a number of plays among which are "Zalman Troubadour" and "Hecche in America." They announce in preparation the authorized Yiddish version of "Elevating a Husband," in which Louis Mann is starring this season.

When the Minner attractions moved from their Minner's Bovey to the Minner's People's Theatre, Max Thomashefsky secured the Bowery Theatre, and turned same into a combination Yiddish house. He has re-named the theatre, calling it the Thomashefsky's Royal Theatre. Dora Weissman played there for a few weeks, and then Mme. Emma Finkle. The opening attraction at that house was Sarah Adler and Rudolph Schildkraut, in "Kreutzer Sonata." M. Thomashefsky announces Mme. Bessie Thomashefsky in a new play for next week and for a run.

There are about ten music halls in New York City playing Jewish vaudeville and pleasures, and all of them doing very well. They have also adopted a policy of playing four act plays, and getting some good plays by well known writers.

Ross' Theatre, in Newark, formerly the Metropolitan Theatre, under the personal management of Samuel Ross, has had a permanent Yiddish stock company since the opening of the season, and is doing very nicely. His company is headed by the well known Yiddish prima donna, Mme. Clara Rafalo. They are producing some of the best plays, those plays that have made a success when produced in New York last season and the present season.

The Standard Theatre, Philadelphia, Pa., operated by the Wilner & Edlestein Amusement Co., has had quite a number of changes this season. They opened their season with some melodrama stock company, and then turned same into a stock house, playing some of New York's greatest plays. This policy failed, and now they have turned same into a combination house, playing the Wilner & Edlestein attractions every Friday and Saturday. Business has been very good for the first weeks of this kind of entertainment.

There are two other Yiddish stock companies playing in Philadelphia—one at the Thomashefsky Arch Street Theatre, under the direction of Max Thomashefsky, headed by Max Rosenthal and Dora Weissman, and the other at the Franklin Theatre, headed by David Baratz.

Max Thomashefsky's company is also appearing in Baltimore, at the Thomashefsky Baltimore Theatre. They have split companies, headed by stars that are appearing in Philadelphia at the Arch Street Theatre. While Max Rosenthal plays Philadelphia, Dora Weissman and company are playing Baltimore, etc. Business at both the Philadelphia and Baltimore houses is very good.

H. I. Levitan, manager of the Yiddish shows of Boston, has been running his Sunday performances this year at the Majestic Theatre, Boston, Mass., giving the Boston Jews the best companies of New York, and also playing these companies on Sunday afternoons in Chelsea, Lawrence and Haverhill. Mr. Levitan has secured the Hub Theatre, Washington and Dover streets, for a term of five years, commencing May 1, and will run this house with a first class Yiddish stock company, headed by favorite Yiddish players.

The Haymarket Theatre, Chicago, Ill., has been leased for a number of years by the Wilner & Edlestein Amusement Company, and is being run as a combination house playing the attractions controlled and managed by the above firm. They have had a very successful season, and prospects are bright for it to bring a very big profit to the managers before the season is closed. This house is under the personal direction of Edwin A. Reikin.

The Lyric Theatre Company, of Toronto, Can., have had an excellent season. Their company, headed by Maurice Krohner, plays

the Lyric Theatre in Toronto every Friday and Saturday, and special performances during the weekdays. On Sundays they play Detroit, Syracuse, Buffalo and the neighboring towns for the remainder of their open dates every week. They are doing fine business in Toronto and on the road.

Mr. and Mrs. Bernard Young have organized a traveling company and will soon appear at the Haymarket Theatre, Chicago, for a run in their latest success, under the direction of Edwin A. Reikin. Mr. and Mrs. Young have appeared in various cities, but this is the first season in quite a number of years that these two popular players are not with one of the New York theatres. They have been to Europe and are booked to go there again this Summer, as they left a very good impression last Summer, especially in Russia, where they became great favorites.

L. Mitnick, of Montreal, Can., has taken the Monument National Theatre, in that city, on a lease, and is running Yiddish variety stock, playing the second class attractions, and filling it with some first class companies whenever these companies can appear in Montreal.

The season in general for New York and outside has been good, and prospects are for the business to continue that way until the close of the season, about May 15.

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I SHOULD WORRY

WHERE SHOWS WINTER.

We append a partial list of the Winter quarters of tent shows concerning which information is at hand. Corrections and additions are invited to enable the publication of amended lists in subsequent issues, as it is our desire to catalogue the permanent headquarters of all tented organizations.

Aunt Phoebe Snow.....Buffalo, N. Y.
Augier Bros.....Missouri Valley, Ia.
Barnum & Bailey.....Bridgeport, Conn.
Barnes, Al. G.....Portland Ore.
Bailey, Mollie, Great R. R. Shows.Barkoot Carnival Co.....Hickory, N. C.
Barlow, Ed. P.....South Milford, Ind.
Bayne, J. T.....Alfords, Okla.
Bonheur Bros.....Carmen, Okla.
Buffalo Bill-Pawnee Bill.

Trenton, N. J. (Col. G. W. Little): 1261 Broadway, N. Y. (C. N. Thompson); Continental Hotel, Newark, N. J. (Louis E. Cooke).

Brown Family.....Anderson, Ind.
Buckskin Ben Wild West.....Cambridge, Ind.
Brown's United Shows.717 So. Beach St., Syracuse, N. Y.
Braden, C. A.....Natchez, Miss.
Brown's, Ed. Overland Shows.....Hatch, Me.
Billie Boughton's Overland Show.....Amble, Ind.
Bailey's, Mollie's, Sons.....Houston, Tex.
Burk's R. R. Shows.Bannock St. and Col. Ave., Denver, Col.
Buckskin Jim Velloquette Wild West.Albia, Ia.
Brown's Combined.....Little Rock, Ark.
Carlin Bros. New Modern Shows.Paschall, Pa., or 1316 So. 64th St., Phila.
Colorado Grant's.....Sparta, Ky.
Clark Bros.....Atoka, Okla.
Candle Bros.....Jatrol, Pa.
Clark's United Shows.....Alexandria, La.
Coulter, W. H.....Albany, Mo.
Collins, F. T., Wagon Shows.....Stennett, Ia.
Cooley & Thom.....Pt. Pleasant, W. Va.
Carlsie's Wild West.27 Lawrence St., New York
Carter, John.....Wheeler, Wis.
Conkling's Tent Shows.....Matteawan, N. Y.
Campbell Bros.....Fairbury, Neb.
Crawford's, Col.....Box 577, Red Key, Ind.
California Frank's Wild West.....Augusta, Ga.
Cunningham Bros.....Leavenworth, Kan.
Canada Frank.....Tipton, Ia.
Cole & Rice.....Geneva, O.
Downie & Wheeler.....Oxford, Pa.
Dashington Bros.....Danville, Va.
De Castro's.....Riverside Ave., Jacksonville, Fla.
Eisenbarth, E. E.....Marletta, O.
Elys, Geo. S.....Meridian, Tex.
Eistun's Dog and Pony Show.....Kansas City, Mo.
Elzor, Fred.....Garland, Pa.
Ferrari, Francis.....Harrisburg, Pa.
Freed, H. W.....605 Grand St., Niles, Mich.
Finn, Thos. L. & Co.....Hoosick Falls, N. Y.
Forspaugh-Sells.....See Ringling Bros.
Fowler & Clark's Famous Dog and Pony Show.....Belleville, Ill.
Farr Bros.....La Salle, Wis.
Gentry Bros.....Bloomington, Ind.
Gorton's, S. F.....Toledo, O.
Gollmar Bros.....Baraboo, Wis.
Great Wagner Show.....Milwaukee, Wis.
Guyer Bros.....Lexington, Mo.
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Hall, F. W.....Atwood, Kan.
Hall's, Geo. W., Jr.....Evanston, Wis.
Hargreaves.....Chester, Pa.
Harkness & Fox's.....McKeesport, Pa.
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Henry, J. H.....Stonewall, Okla.
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Kennedy Bros.....Perry, Okla.
Kennedy's X. I. T. Ranch.....Dresden, Tenn.
Kirby's Novelty Sensation Show.....Elmora, Ind.
Ka-Dell-Kritchfield Show.....Marselles, Ill.
Knight, C. H.....Dunkirk, O.
Lampe Bros. Shows.....Absecon, N. J.
Lee Le Vant's.....Thompsonville, Miss.
London.....Dublin, Va.
Lambigger's, Gus.....Orville, O.
Lamont Bros.....Salem, Ill.
Lee Bros.....Cranston, R. I.
Lowry Bros.....Shenandoah, Pa.
Lombard, J. G.....Saco, Me.
Lucky Bill.....Box 202, Quenemo, Kan.
Marble's, W. R.....Spottsville, Ky.
Main, Walter L.....Geneva, O.
Mead Dog and Pony Show.....Brooklyn, N. Y.
Martin Bros.....Savannah, Ga.
McDade's.....Owingsville, Ky.
Miller Bros. Big Shows.....Oskaloosa, Ia.
Minell Bros. (Nos. 1 and 2).....Delaware, O.
Miller Bros. 101 Ranch.....Hot Springs, Ark.
Murdock Bros.....Gardner, Mass.
Nobles, Chas.....Charleston, S. C.
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Ripley, Geo. W.....Homer, N. Y.
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Spaun, Byron.....Haverford, Pa.
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Todd, Wm.....En tour through South Terry Shows.....Little Sioux, Ia.
Uden's Wild West.....Flanagan, Ill.
Van's Famous Shows.....Scott, O.
Van Hausen's, J. J.....Highland, Kan.
Welch Bros. 703 North 8th St., Philadelphia
Wintermute Bros.....Ft. Atkinson, Wis.
Wren, W. G.....Leipsic, O.
Wood's, J. L.....Latta, S. C.
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Clark Bros.....Atoka, Okla.
Candle Bros.....Jatrol, Pa.
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Elys, Geo. S.....Meridian, Tex.
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Cooley & Thom.....Pt. Pleasant, W. Va.
Carlsie's Wild West.27 Lawrence St., New York
Carter, John.....Wheeler, Wis.
Conkling's Tent Shows.....Matteawan, N. Y.
Campbell Bros.....Fairbury, Neb.
Crawford's, Col.....Box 577, Red Key, Ind.
California Frank's Wild West.....Augusta, Ga.
Cunningham Bros.....Leavenworth, Kan.
Canada Frank.....Tipton, Ia.
Cole & Rice.....Geneva, O.
Downie & Wheeler.....Oxford, Pa.
Dashington Bros.....Danville, Va.
De Castro's.....Riverside Ave., Jacksonville, Fla.
Eisenbarth, E. E.....Marletta, O.
Elys, Geo. S.....Meridian, Tex.
Eistun's Dog and Pony Show.....Kansas City, Mo.
Elzor, Fred.....Garland, Pa.
Ferrari, Francis.....Harrisburg, Pa.
Freed, H. W.....605 Grand St., Niles, Mich.
Finn, Thos. L. & Co.....Hoosick Falls, N. Y.
Forspaugh-Sells.....See Ringling Bros.
Fowler & Clark's Famous Dog and Pony Show.....Belleville, Ill.
Farr Bros.....La Salle, Wis.
Gentry Bros.....Bloomington, Ind.
Gorton's, S. F.....Toledo, O.
Gollmar Bros.....Baraboo, Wis.
Great Wagner Show.....Milwaukee, Wis.
Guyer Bros.....Lexington, Mo.
Hagenbeck-Wallace Shows.....Peru, Ind.
Horne & Co.....Denver, Colo.
Hag, E.....Shreveport, La.
Harris, Chas. N.....Schuylerville, N. Y.
Hall, F. W.....Atwood, Kan.
Hall's, Geo. W., Jr.....Evanston, Wis.
Hargreaves.....Chester, Pa.
Harkness & Fox's.....McKeesport, Pa.
Helner, Prof. J. H.....Beauregard, Miss.
Heber Bros.....312 E. 17th Ave., Columbus, O.
Henry, J. H.....Stonewall, Okla.
Howe's Great London.....Hutchinson, Kan.
Kennedy Bros.....Perry, Okla.
Kennedy's X. I. T. Ranch.....Dresden, Tenn.
Kirby's Novelty Sensation Show.....Elmora, Ind.
Ka-Dell-Kritchfield Show.....Marselles, Ill.
Knight, C. H.....Dunkirk, O.
Lampe Bros. Shows.....Absecon, N. J.
Lee Le Vant's.....Thompsonville, Miss.
London.....Dublin, Va.
Lambigger's, Gus.....Orville, O.
Lamont Bros.....Salem, Ill.
Lee Bros.....Cranston, R. I.
Lowry Bros.....Shenandoah, Pa.
Lombard, J. G.....Saco, Me.
Lucky Bill.....Box 202, Quenemo, Kan.
Marble's, W. R.....Spottsville, Ky.
Main, Walter L.....Geneva, O.
Mead Dog and Pony Show.....Brooklyn, N. Y.
Martin Bros.....Savannah, Ga.
McDade's.....Owingsville, Ky.
Miller Bros. Big Shows.....Oskaloosa, Ia.
Minell Bros. (Nos. 1 and 2).....Delaware, O.
Miller Bros. 101 Ranch.....Hot Springs, Ark.
Murdock Bros.....Gardner, Mass.
Nobles, Chas.....Charleston, S. C.
Pierce Amusement Co.....Goldsboro, N. C.
Publiones.....Cafe Central, Havana, Cuba.
Rippel, C. A.....Frankfort, Ind.
Reed's, A. H.....Vernon, Ill.
Ringling Bros. Chicago Office, 140 Monroe St.
Ringling Bros. Winter quarters, Baraboo, Wis.
Rigg's Wild West.....Parkin, Ark.
Robinson's, John.....Terrace Park, O.
Gen'l Offices, 2d Nat. Bank Bldg., Cincinnati.
Robinson, Yankee.....Des Moines, Ia.
Robbins, F. A.....East St. Louis, Ill.
Ripley, Geo. W.....Homer, N. Y.
Rice Bros.....Fair Grounds, St. Paul, Minn.
Smith's, E. G.....Bucktown, Pa.
Sells-Floto.....Denver, Col.
Smith Greater Shows.....Mobile, Ala.
Smith, Prof. Harry.....Glatz, Pa.
Smith's, E. G., Colossal Shows.....Atwater, O.
Sparks, John H. & Chas.....Sabury, N. C.
Shipp, Edward.....Petersburg, Ill.
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Sautelle, Sig.....Homer, N. Y.
Stewart's, Cap.....Fort Wayne, Ind.
Starr's, 87 Clermont Ave., Brooklyn, N. Y.
Sun Bros.....Macon, Ga.
Silver, Bert.....Crystal, Mich.
Spaun, Byron.....Haverford, Pa.
Swift Bros.....Golden Gate, Ill.
Swain (W. I.) Show Co., Swain Bldg., Gravier & Telemachus Sts., New Orleans.Tanner, Ben.....Colby, Wis.
Todd, Wm.....En tour through South Terry Shows.....Little Sioux, Ia.
Uden's Wild West.....Flanagan, Ill.
Van's Famous Shows.....Scott, O.
Van Hausen's, J. J.....Highland, Kan.
Welch Bros. 703 North 8th St., Philadelphia
Wintermute Bros.....Ft. Atkinson, Wis.
Wren, W. G.....Leipsic, O.
Wood's, J. L.....Latta, S. C.
Yankee Robinson.....Des Moines, Ia.
Young Buffalo Wild West.

69 Madison Street, Chicago, Ill.

Brown's Combined.....Little Rock, Ark.
Carlin Bros. New Modern Shows.Paschall, Pa., or 1316 So. 64th St., Phila.
Colorado Grant's.....Sparta, Ky.
Clark Bros.....Atoka, Okla.
Candle Bros.....Jatrol, Pa.
Clark's United Shows.....Alexandria, La.
Coulter, W. H.....Albany, Mo.
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Collins, F. T., Wagon Shows.....Stennett,

"ARE YOU HEPP?"

SOME INTERESTING FACTS CONCERNING AN ORIGINAL CHARACTER AND OTHER EVENTS IN THE SHOW WORLD.

BY LOUIS E. COOKE.

Probably few people are aware of the fact that "Joe Hepp" was a unique character in real life, and because of his quaint, inquiring nature, used as a synonym for knowledge in the matter of being well informed as to what was going on or likely to happen in his balliwick. Hence the phrase, "Are you Hepp?"

As I recall Joe Hepp in flesh and blood reality, he was a whole-souled, genial fellow, running a "pick out case," working on the stands, or making himself generally useful with the privileges in connection with the W. W. Cole Shows away back in the '70s. In those days nothing was ever pulled off or a route changed, that Joe Hepp was not "wise" to, and no matter what happened, it was safe to predict that Joe knew of it beforehand, or at least was able to tell you all about it when the subject was discussed, and strangely enough, I never heard of him being right. So it came to be a sort of standing joke, whenever a fresh bit of news was revealed, that the narrator must be "Joe Hepp" to all that was transpiring. It is also worthy of mention that the versatile oracle was always well informed and seemed to absorb the knowledge of others as he went along, therefore it is quite natural that THE CLIPPER'S worthy contributor, under that nom de plume, should gather direct information from all sources, and I will take it upon myself to correct a few slight details in some very interesting data furnished by "M. S. B." in regard to old-time records, and especially as to the first visit to California of the Cole Circus and other shows.

It is a matter of history that W. W. Cole's was the first circus and menagerie to cross the continent entirely by rail, and that California in 1873. The Montgomery Queen Show did not go to the Coast until 1874, and it then made a long railway shipment to that country and toured the Pacific territory by wagon. Other small circuses, such as John Wilson's, G. Chirino's and James M. Nixon's had previously made the trip by covering wide gaps between railway points by wagon.

As an incident of this first all-railway journey to the Pacific slope it may be stated that J. B. Gaylord, who was then proprietor of the Cole show, was dispatched to California to look over the country and make necessary arrangements for the trip, and while there he wrote and wired Mr. Cole that the prospects were so bad and everything so expensive he advised abandoning the project. But the fact that they had never had a circus and menagerie in that country, and with the prospects of one dollar admission and all sorts of money for the privileges made Mr. Cole insistent, and he wired Gaylord that he must complete arrangements or resign. The tour proved wonderfully successful, covering all the principal towns out and back in the same season, with a three weeks' stay in San Francisco to a turn-away business right along.

Another minor correction en re the first electric light to be used with a circus, I would state that Cooper & Bailey were the first to contract with Brush Electric Company, of Cleveland, O., for a portable plant for circus use, and Mr. Cole personally went to Philadelphia to see Mr. Bailey and get his consent to purchase a similar equipment to be used in territory where the Cooper & Bailey Show would not exhibit that season. Mr. Bailey declined. Soon a duplicate generator was purchased and shipped to a firm in Concord, N. H., where it was conveniently mounted on a Concord wagon, coupled up to an engine, put in running order and re-shipped to Stubeenville, O., where it commenced its engagement as a principal feature with the big show, but no extra charge was ever made for the light, although it proved such an attraction that the price of admission was often increased for the right show, and especially was this true during the Southern tour, where the writer boldly advertised the "Electric Illumination More Dazzling Than Daylight Down in Dixie." It is also a fact that Mr. Cole exhibited the first electric light and the first "talking machine" or phonograph ever seen in Australia, where both novelties were the wonder and admiration of the natives.

Appreciation of these incidents and facts in the show world, it may be interesting to give a brief biography of W. W. Cole, now retired from the tented field, but undoubtedly one of the most successful men and managers that ever followed the red wagons. The little story of his life which I shall tell will in no way betray any confidence that may have come to me during nearly forty years of friendship and close association.

William Washington Cole was born in New York City in 1847, and arm in arm I have walked down the street with him and looked up at the windows in the humble house where he first saw the light of day, therefore I know whereof I speak. His earliest recollection of important men and things dates back to the time when the Prince of Wales—the late King Edward—visited the United States. His remembrance of that occasion was impressed upon him by his fond and enthusiastic mother, who, being an English subject, was anxious that her own fair haired boy should behold the future king of England, and she proudly held him up on a lamp-post, in order that he might get a better view of the prince as he stood on the balcony of the hotel receiving the plaudits of the multitude.

Mr. Cole's parents were William H. and Mary A. Cole (nee Cooke), of the old circus family of that name, who came to America with his maternal grandfather, Thomas Cooke, who brought with him his own Royal Circus, in the sailing vessel, "Roger Smith," chartered for the occasion, before steam became generally used in crossing the sea, departing from Greenock, Scotland, on Sept. 8, 1836, and arriving in New York six weeks later. The show at that time consisted of forty adults, twenty-five children, and forty-eight horses and ponies, and so far as history records, was the first show to cross the Atlantic as an original circus. It opened at an amphitheatre built at Vauxhall Garden, on the Bowery, and after a successful season here, the aggregation exhibited in Boston, Philadelphia and a the Front Street Theatre in Baltimore, which burned down on Feb. 8, 1838, destroying all of the live stock and paraphernalia belonging to the Royal Circus, and the older Cooke and nearly all of the company returned to England and became famous in circus history, having brought out such renowned riders as Harry Welch and John Henry Cooke, as well as to develop a long line of circus people who have left their names indelibly engraved on the escutcheons of fame.

W. W. Cole's mother, who was a high school teacher and wife of a well-known, gave her boy a careful training, and at an early age he was taught all the rudiments of the business and to care for himself. It is recorded that he was at one time a clerk in a dry goods store at Independence, Ia., where he first branched out into the show business in 1865, becoming a ticket seller for the Orion Circus. He also made himself generally useful as a side show speller, layer-out, ringmaster, billposter and advance agent, filling each position with credit, thus getting

a practical knowledge of the business from every angle, which stood him in good stead in future years.

In 1867 he became a side show proprietor on his own account with the Orion Show, conveying his outfit from town to town on a hired two horse wagon, himself and a boy employee, who helped "put up" the tent and grind the organ, being the only passengers and workmen. By taking his own tickets and looking after every detail the show prospered, and in 1871 W. W. Cole's Colossal Circus was launched at Quincy, Ill., as a wagon show, consisting of fifty horses, one cage of performing lions, and an elephant which he rented from J. M. French. In 1872 a menagerie of ten cages was bought and shipped to New Orleans, where it was added to some other material that he had purchased and refitted at that point. In 1873 the show was again enlarged and started out from Galveston, Tex., on rail, advertised as W. W. Cole's New York and New Orleans Circus and Menagerie. Under this title, in the same year, it wended its way to California and back as outlined above.

It was always Mr. Cole's policy to hunt up fresh territory, and in order to do this he not only studied the map, but watched the progress of the country and the railways in every direction, and it was no unusual thing to often contract and bill towns before the railways were completed, in order to be the first on the ground and reap the golden harvest. His circus was the first to travel over the Southern Pacific Railway, from Los Angeles to El Paso, and it was also the first to make a tour over the Northern Pacific taking in the Puget Sound country, and using boats to cross rivers or make remote points before the gaps in the railway construction were closed up. Numerous trips were made to the Pacific Coast, one journey to Australia and New Zealand in 1880 and '81, returning to San Francisco in the Spring of '81 and continuing East across the continent as far as Halifax, Nova Scotia, closing the season at Providence, R. I., and going into winter quarters at Utica, N. Y. In 1884 he closed and sold his show on the Canal Street lot at New Orleans, on account of having become a part owner in the P. T. Barnum Show, having acquired the Bailey interest in that concern, on account of Mr. Bailey's health not permitting him to travel.

After two seasons with the Barnum Show he and J. L. Hutchison sold their interests back to Mr. Bailey, and Mr. Cole then retired until 1898, when he again purchased a quarter interest in the Portage-Sells Bros. and Buffalo Bill's Wild West Shows, he acting as the executive head in both of these institutions, during the absence of the Barnum & Bailey Shows while they were touring Great Britain and the European continent, and after Mr. Bailey's death he was appointed managing director of the Barnum & Bailey and the Buffalo Bill Shows, which honor he accepted more as a favor than an inclination, and retired from active service just as soon as he was able to adjust the affairs of both concerns, and has since contented himself in looking after his many personal interests and enjoying the rest and recreation which a life of industry has well earned.

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1913 TENT SHOW DIRECTORY.

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Abdelnour, Ablo-Barkoot.
Abrams, Bob-Hagenbeck-Wallace.
Abraham, Lev-Herbert A. Kline.
Abraham, Nat-Herbert A. Kline.
Adams, Otis L.-Wolcott's Model Shows.
Agle, John-Ringling.
Aiken, George-Hagenbeck-Wallace.
Albert, Frank L.
Allen, Tom W.-Wortham & Allen.
Andrew, John R.-Hagenbeck-Wallace.
Armstrong, Lewis-Hagenbeck-Wallace.
Armstrong, Charles-Riverview Expo.
Atkinson, George-Hagenbeck-Wallace.
Austin, Ben-Gentry Bros.
Austin, Harry-Downie & Wheeler.
Austin, J. H.-Gentry Bros.
Atkins-Riverview Expo.

B
Balecock, Oscar-Johnny J. Jones.
Backman, J. T.-Con T. Kennedy.
Balling, T. W.-Sparks.
Barfield, C. E.-Gentry Metropolitan.
Barker, Senatorial-V. V. M. A.
Barker, A. D.-Hill Bros.
Barkot, B.-Barkot.
Barkot, H.-Barkot.
Barnett, Fred-Downie & Wheeler.
Barnett, Virgil-101 Ranch.
Barnett, Jack-Latham-Bailey.
Barry, James.
Bartlett, D. T.-Kit Carson.
Bauman, John-Wortham & Allen.
Bayfield, J.-Sells-Floto.
Beck, Jack.
Beattie, James W.-Rice Bros.
Belano, John-Great Patterson.
Bell, Charles-Gollmar Bros.
Bell, Chick-Barnum-Bailey.
Belmont, Sidney-Young Buffalo.
Bennett, Arthur-Sells-Floto.
Bennett, Ted-Great Sheesley.
Benzyker, I.-Barkot.
Berger, Louis-Great Southern.
Bernard, Felix-Con T. Kennedy.
Bixley, Charles-101 Ranch.
Bolton, Nate-Hagenbeck-Wallace.
Bonney, Ed-Seaver's Young Buffalo.
Boone, Bob-Broncho Bill.
Bouchee, Harold-Arlington-Beckman.
Bourke, Pat-Hagenbeck-Wallace.
Bowen, Frank A.-Downie & Wheeler.
Bowman, Silvers-Gollmar Bros.
Boyer, Archie.
Boyleaux, Roy La-Great Cole Shows.
Brannen, A. L.-Kit Carson.
Bremer, J. C. M.-Young Buffalo.
Brice, Chas.-Macy's Olympic.
Brill, E. H.-Barnum-Bailey.
Brinkhoff, Phil.
Brooks, Harry-John T. Backman.
Browers, Dad-Lang's Model Shows.
Brown, A. E.-Downie & Wheeler.
Brown, Dave-Lang's Model Shows.
Brown, Ed.
Brown, Jack J.-Riverview Expo.
Brown, Sam.
Brown, Reece-101 Ranch.
Browning, Bunch-Central States Shows.
Brunner, Fritz-Sparks.
Buchannon, Fred-Yankee Robinson.
Buck, Ted-Barnum-Bailey.
Bucklin, O. J.-Great Metropolitan.
Bullock, John-Lang's Model Shows.
Bunnell, Orville.
Burgess, Earl-Arlington-Beckman.
Burke, John W.-Two Bills.
Burleigh, Howard-Downie & Wheeler.
Burnes, Denny-Hagenbeck-Wallace.
Burnes, Bob-Barkot.
Butler, Frank-Seaver's Young Buffalo.

C
Callcut, Florid.
Callcut, Jack.
Callis, Joe.
Cameron, Independent.
Cannon, T. J.
Carroll, Bill-101 Ranch.
Carroll, Don.
Carlo, King-Gumpertz.
Carmack, Doc-Clifton-Kelly.
Carr, F. J.-G. Barnes.
Carron, Geo.-Downie & Wheeler.
Carlyle, Clyde-Lang's Model Shows.
Chambers, Geo.-Cap. Sorcho.
Chapman, Chas.-Ringling.
Chaslo, Nick-Con T. Kennedy.
Cherry, Wilbur S.-Smith Greater.
Chipman, Bert-Hagenbeck-Wallace.
Chrisman, Ed-Central States Shows.
Clare, Geo.-Barnum-Bailey.
Clark, Frank-Lang's Model Shows.
Clayton, Jerry.
Coates, Tom-Mighty Haag.
Cochrane, A. J.
Coglan, J. W.-Great Patterson.
Cohen, "Butch"-101 Ranch.
Cohn, W. David-Con T. Kennedy.
Cole, Bert-Hagenbeck-Wallace.
Cole, Ed-Lang's Model Shows.
Conly, Joe-Rice Bros.
Connors, Geo.-101 Ranch.
Connors, Geo.-Hagenbeck-Wallace.
Cook, Louis E.-Two Bills.
Cooper, F. O.-Seaver's Young Buffalo.
Coombs, Harry-Downie & Wheeler.
Cory, C. E.-Hagenbeck-Wallace.
Coverdale, Rob-Two Bills.
Crandell, H. E.-Eschman.
Crombries, Harry-Downie & Wheeler.
Curier, Walter-Hagenbeck-Wallace.
Curtis, Harry-Downie & Wheeler.
Curtis, Wm.-Sells-Floto.

D
Dacco, Ross-International Shows.
Dale, Wm.-Yankee Robinson.
Darnaby, J. A.
Davidson, N. K.-Lang's Model Shows.
Davis, Bert-Sparks.
Davis, Don-Central States Shows.
Davis, George-Al. G. Barnes.
Davis, Wm.-Hagenbeck-Wallace.
Davis, Wm. H. J.-Jones.
Dawson, Stanley F.-Arlington-Beckman.
Day, Fred-Barnum-Bailey.
Dean, Ray-Great Northern Car. Co.
De Cleo, H. S.-Smith Greater.
De Coe, Pierre-Fred M. Barnes.
DeGnon, Geo. H.-101 Ranch.
De Keko, Chas.-Great Patterson.
De Keko, Jean-Con T. Kennedy.
Delgrin, Baba-Herbert A. Kline.
Dickerson, Harry-Sparks.
Dickson, Tom-Rock City Shows.
Dicks, Arthur E.-Barnum-Bailey.
Dix, Dan-101 Ranch.
Dockrill, R. H.-Howe's Gr. London.
Donohue, J. C.-Kit Carson.
Donovan, George.
Dore, H.-Rice & Dore.
Dougherty, James-Downie & Wheeler.
Dunleavy, James-Herbert A. Kline.
Dunlop, H. W.
Dwyer, James P.-Sells-Floto.

E
Earle, Harry-Barnum-Bailey.
Earles, Bert W.-101 Ranch.
Ecker, Barney A.
Edwards, Joe-Howe's Gr. London.
Enderick, Rob-Barnum-Bailey.
Englander, Harry-Lang's Model Shows.
Erlston, J.-Hagenbeck-Wallace.
Eyre, Eagle-C. F. Hamley.

F
Ferguson, W. E.-Campbell Bros.
Fink, Harry-101 Ranch.
Finney, C. W.-Gentry Bros.
Fisher, Chester-Barkot.
Fisher, Richard-Downie & Wheeler.
Fitzpatrick, J. H. W.-Seaver's Young Buffalo.
Fletcher, Max-Downie & Wheeler.
Forbes, Bill.
Ford, John-Downie & Wheeler.
Foundation, Tom.
Frank, F. J.-Downie & Wheeler.

G
Gagner, J. R.-Smith Colossal Shows.
Gannon, Charles-Al. G. Barnes.
Gardner, Del-Herbert A. Kline.
Gentry, Joe.
Gilford, J. V.-Barnum-Bailey.
Gill, G. G.-H. A. Kline.
Gill, Roy-101 Ranch.
Gilbertson, Henry-Sells-Floto.
Gipin, Ed-Clifton-Kelly.
Gillette, L. C.-Cole Bros.
Goben, Len-Downie & Wheeler.
Gorman, Al. F.-J. Frank Hatch.
Gorman, Harry-Young Buffalo.
Graham, Clint-Downie & Wheeler.
Graham, Dave-Great Patterson.
Graham, Lew-Ringling.
Greer, Jim-Clifton-Kelly.
Grimes, Tom-Irvin's Wild West.
Gross, David.
Gustafson, Gus-Hagenbeck-Wallace.

H
Hackley, S.-Rock City Shows.
Haffley, C. F.-Herbert A. Kline.
Hagman, Chas.-Hagenbeck-Wallace.
Haight, Chas.-Hagenbeck-Wallace.
Haines, Dad-Lang's Model Shows.
Halke, R. S.-Leonard Amusement Co.
Hamberger, Phil.
Hammond, Billy.
Hampton, J. W.-Great Empire Shows.
Harrington, Wm. H.-Frank A. Robbins.
Harvey, R. M.-Hagenbeck-Wallace.
Hasala, Ty-Lang's Model Shows.
Hathaway, James.
Havis, H. K.-Rice Bros.
Heath, L. J.
Heaton, H. A.-Sparks.
Heckman, L. H.-Hagenbeck-Wallace.
Hedger, Geo. Jr.-Hagenbeck-Wallace.
Henderson, Jack-Smith Colossal Shows.
Hennessey, Geo.-O. F. Hamley.
Herdling, C. M.-American Progressive Shows.
Hershel, F.-Earling Amusement Co.
Hewitt, Wm. Judkins.
Hirner, Ed-Sparks.
Hoffman, Arthur-Great Sheesley.
Hollis, Grin-Downie & Wheeler.
Holmes, Fred (Happy).
Houghton, Ernie-Al. G. Barnes.
Howard, Lee-Rice Bros.
Howk, Geo.-Con T. Kennedy.
Hugzins, W. C.-Herbert A. Kline.
Hunt, O. M.-Herbert A. Kline.
Hurd, Tom J.
Hurley, Geo.-Clifton-Kelly.
Hutchins, F. T.-Clifton-Kelly.
Hutchinson, Fred R.-Sells-Floto.
Hyde, J. H.-Wortham & Allen.

I
Ingalls, Clyde-Barnum-Bailey.
Ingle, Dixie-Sells-Floto.
Irons, Warren R.-Hagenbeck-Wallace.
Irvine, Gerald-Hagenbeck-Wallace.
Irving, Geo. H.-Smith Colossal Shows.
Isles, Tom-Herbert A. Kline.

J
Jackson, E. D.-Clifton-Kelly.
Jackson, Paul-Helenarian & Zimney.
Jacobs, James-Sparks.
James, Wm.-Gentry Bros.
Jameson, Bill-Ringling.
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Jones, Harvey-Yankee Robinson.
Jones, Homer V.-Con T. Kennedy.
Jones, Monroe-Downie & Wheeler.
Josselyn, R. A.-Sheesley.

K
Kane, Bob.
Karr, Ben-Miller's Great Shows.
Kasino, Joe-Ringling.
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Klein, Ben-Sheesley.
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Kline, Joe-Howe's Great London.
Kulesky, R. G.-Great Empire Shows.
Knapp, Ed. C.-Howe's Great London Shows.
Krouse, Joe-Francis Ferari.

L
La Clede, Louis-Jones Bros.
La Fleur, Joe-Ringling.
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Lane, Fred-Young Buffalo.
Lang, A. E.-Lang's Model Shows.
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Latto, Al.
La Velle, Wm. A.-Bud Atkinson.
Leach, Chas.-Gollmar Bros.
Leclaux, L.-Eschman.
Lentini, Frank-Circo Columbia.
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Levett, Vie. D.-Francis Ferari.
Levinson, Alex.-Macy's Olympic.
Lewis, Joe-101 Ranch.
Lewis, W. L.-Barney Parker.
Lieberman, Louis-Cap. L. Sorcho.
Linde, George-W. K. Sibley.
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Little, Curtis E.
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Lorain, Jack-Sparks.
Louis, Bob J.-Herbert A. Kline.
Lowery, P. G.
Lukens, Harry-Herbert A. Kline.
Lylo, B. T.-Barkot.
Lynch, Dan-Two Bills.

M
Mich. Ringman-Independent.
Macfarland, Geo. L.
Mack Charles.
Mahoney, Dan.
Mann, Luma C.
Markle, Fred-J. J. Jones.
Marks, Wm.-Sun Bros.
Marr, George-Great Southern Shows.
Martin, Al. W.-Hagenbeck-Wallace.
Martin, Ed-Yankee Robinson.
Martin, Wm.-Downie & Wheeler.
Martini, Jno. P.-Wortham & Allen.
Mascoff, Al.-Gollmar Bros.
Massey, Al. J.-Hagenbeck-Wallace.
Massey, Buck-Kaufmann.
Masters, R.-Moyer Bros.
Max, Al.-Circo Columbia.
Means, A. J.-Nat Reiss.
Meek, Marcus W.
Mefford, Curley-J. J. Jones.
Merrick, Bill-Hagenbeck-Wallace.
Meiz, Harry.
Miller, A. B.-Miller's Greater Shows.
Miller, E. Lester-Gollmar Bros.
Miller, Harry-J. T. Backman.
Miller, John G.
Miller (Parson)-Kit Carson.
Miller, W. E.-Excelsior Car. Co.
Miner, Kid-Yankee Robinson.
Moceri, Wm.-Seaver's Young Buffalo.
Monzo, Prince-Sells-Floto.
Moore, Jack O.-Ship.
Moore, Lon-Hagenbeck-Wallace.
Morgan, Fred-101 Ranch.
Morgan, Geo.-Hagenbeck-Wallace.
Morgan, Joe-Clifton-Kelly.
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Morris, Lew.
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McCracken, Sam-Barnum-Bailey.

N
McCreo, Reno-Hagenbeck-Wallace.
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McFarland, W. H.-Howe's Great London.
McFarland, W. H. Jr.-Sells-Floto.
McIntyre, F. C.-Ringling.
McKenzie, Ernest-Lang's Model Shows.
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McNew, Tom-Seaver's Young Buffalo.
McNulty, James-Al. G. Barnes.
McNulty, Dan-Ringling.

O
Nadane, Chas.-Great Empire Shows.
Nasser, K. M.-Barkot.
Neff, Duffield-Barnum-Bailey.
Nelson, Tom-Hagenbeck-Wallace.
Newman, John D.-Barnum-Bailey.
Newton, Clint-Sun Bros.
Newton, Harry-Clifton-Kelly.
Neyssus, Orin-Royal Amusement Co.
Nichols, Lew-Seaver's Young Buffalo.
Noel, F. J.-Wortham & Allen.
Nolan, Andy-101 Ranch.
Norris, C. L.-Al. G. Barnes.
Noyes, Harry S.-Great Patterson.
Nugent, Harry-Eschman.

P
O'Brien, Tom-Al. G. Barnes.
Ogden, J. E.-Hagenbeck-Wallace.
Olinow, W.-Hagenbeck-Wallace.
Olfan, Al.-Hagenbeck-Wallace.
Oyler, Doc.

P
Parker, B. R.-Parker.
Parrish, Harry-101 Ranch.
Peaseley, Bob-Moyer Bros.
Peck, W. K.-Al. G. Barnes.
Pfeiffer, Jack-Yankee Robinson.
Pheney, Chas.-Hagenbeck-Wallace.
Phillips, Jack-Sparks.
Phyllon, Achille-Wortham & Allen.
Pickett, Bill-101 Ranch.
Pinfold, J. H.-Central States Shows.
Pinkney, Dick-Hagenbeck-Wallace.
Pollack, Irving J.
Pollitt, John A.-Parker.
Potter, E. A.-Barkot.
Posey, Jack-Yankee Robinson.
Pratt, Barney-Hagenbeck-Wallace.
Prentiss, Park-Sells-Floto.
Pretzman, Chas.-Nebraska Bill.
Price, C. W.

Q
Quiggle, John-Yankee Robinson.

R
Rader, Lew-Hagenbeck-Wallace.
Ramsey, H. A.-Smith Colossal Shows.
Rankine, Tom-Barnum-Bailey.
Raskin, Sam-Barkot.
Raymond, Chas.-Lang's Model Shows.
Read, Harry-Downie & Wheeler.
Reaney, W. H.-Yankee Robinson.
Reed, Lew-Sparks.
Reverito, Circo Columbia.
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Rhodes, Jack-Kit Carson.
Rice, J. Henry-F. A. Robbins.
Rice, W. H.-Rice & Dore.
Richards, George-Clifton-Kelly.
Richards, W. J.-Parker.
Ringley, Harry-Gollmar Bros.
Roberts, W. N.-Clifton-Kelly.
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Robinson, Jess-Seaver's Young Buffalo.
Robson, Bill-Hagenbeck-Wallace.
Rosenfield, Joe-Seaver's Young Buffalo.
Rounds, Band-Herbert A. Kline.
Ross, Martin T.-Con T. Kennedy.
Roth, Louis-Al. G. Barnes.
Rowe, H. S.-Bud Atkinson.
Royal, Rhoda-Sells-Floto.
Rucker, W. M.

S
Salvati, A. L.-F. A. Robbins.
Sant, Omar.
Sancaya-Barkot.
Sands, A. L.-Al. G. Barnes.
Sanger, Harry.
Schwartz, Al.-Hagenbeck-Wallace.
Selvage, W. H.-Downie & Wheeler.
Seaver, F. E.-Royal Amusement Co.
Schunabe, John-Rice Bros.
Shannon, Walter A.-Arlington-Beckman.
Scott, Frank G.-Barkot.
Sharpe, W. A.-Downie & Wheeler.
Sharpe, W. C.-Al. G. Barnes.
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Shields, P. D.-Lang's Model Shows.
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Smith, Chas. L.-Sig. Sautelle.
Smith, Fletcher-Sparks.
Smith, George-Con T. Kennedy.
Smith, Herman Q.-Con T. Kennedy.
Smith, Jno. R.-Smith Greater Shows.
Smith, Jos. E.-Young Buffalo.
Smith, Ralph C.-Barkot.
Smith, W. Z.-Patterson.
Snell, Jim-Macy's Olympic.
Snider, Geo.-Downie & Wheeler.
Snow, A. H.-Downie & Wheeler.
Soloman, S.-Ben Krause.
Sorcho, Cap. L.-Parks.
South, Frank-Clifton-Kelly.
Sparks, Chas.-Sparks.
Spayd, D. M.-Smith Colossal Shows.
Speers, Ed.-Great Empire Shows.
Speers, Orville-Yankee Robinson.
Spencer, Silvers-Great Southern Shows.
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Stebbins, St.-Seaver's Young Buffalo.
Stephens, S. D.
Stevenson, Don-Southern Amusement Co.
Stockman, Jake-Clifton-Kelly.
Stout, Harry-J. J. Jones.
Stout, Theo.-Yankee Robinson.
Stout, Vic-Moyer Bros.
Stoughton, Ned-Parker.
Sullivan, King-Two Bills.
Sully, Jack-Downie & Wheeler.
Sun, Geo.-Sun Bros.
Swain, Al.-Gollmar Bros.
Swartz, J.-Herbert A. Kline.
Sweeney, Chas.-Yankee Robinson.
Sweeney, Frank-Hagenbeck-Wallace.
Sweeney, H. C.-Macy's Olympic.

T
Tallott, E. C.-Con T. Kennedy.
Tanner, John-Irvin's Wild West.
Tantlinger, Vern-101 Ranch.
Tate, M. P.-Smith Greater Shows.
Tate, W.
Thatcher, Perry-Maseppa.
Thires, Ed.-Smith Colossal Shows.
Thompson, Chas. N.-Two Bills.
Thompson, W. C.-101 Ranch.
Thosel, J. H.-Great Metropolitan Shows.
Tipton, H. H.-Royal Amusement Co.
Tipton, Geo.-101 Ranch.
Tompkins, Chas. H.-Tompkins' Wild West.
Towers, Cal-Yankee Robinson.
Trimble, Harry-Rice & Dore.
Turner, Aug.-Rice & Dore.
Turner, C. B.-J. J. Jones.
Turner, Doc-Wortham & Allen.
Turpin, J.-Herbert A. Kline.

U
Urie, John-Parker.

V
Victoria, Princess-Herbert A. Kline.

W
Warren, Bert-Parker.
Warren, J. B.-Stores.
Warren, Tom J.-Con T. Kennedy.
Warren, E. E.-Sells-Floto.
Wallace, John-Francis Ferari.
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White, Beverly-Gentry Bros.
White, Doc-Macy's Olympic.
Wicks, John-Downie & Wheeler.
Wiedeman, Tom F.-Kit Carson.
Wilen, H.-Barkot.
Wills, Jack-Rice & Dore.
Williams, Charles-Barkot.
Williams, Frank-Downie & Wheeler.
Williams, G. H.-Hagenbeck-Wallace.
Williams, Lon B.-Gentry Bros.
Williams, W. H.-Herbert A. Kline.
Wilson, Chas.-Two Bills.
Wilson, Curley-J. T. Backman.
Wilson, H.-Two Bills.
Wilson, J. R.-Howard Amusement Co.
Wilson, Mark-Young Buffalo.

Wingert, H. W.-Rice Bros.
Wire, Sidney-Francis Ferari.
Wisniewski, J. C.-Hagenbeck-Wallace.
Wiseman, J. C.-Hagenbeck-Wallace.
Wolcott, Ben-Hopkins' Great Shows.
Wolcott, Fred S.-Hagenbeck-Wallace.
Woods, Steve A.-Hagenbeck-Wallace.
Worrell, Fred J.-Ringling.
Wright, A. T.-J. J. Jones.
Wright, Harry W.-Hagenbeck-Wallace.
Wyatt, W. L.-J. Frank Hatch.
Wyman, George.

Yenny, Bill-Riverview Expo.

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THE BARKOOT SHOWS.

The K. G. Barkoot World's Greatest Shows, after eleven weeks in Winter quarters, will, on Monday, Feb. 27, at Valdosta, Ga., inaugurate its 1913 season. The opening engagement will be the occasion of the Spring festival of the Boosters' Club, an enterprising body of local Elks, who, with true progressive spirit, are really "boosting" the South Georgia town. Under these auspices the event should be highly successful.

The Barkoot aggregation closed a satisfactory tour of forty-three weeks in Valdosta on Dec. 7 last, and it is at Pine Park, in the outskirts of Valdosta, that the Winter's work, so essential in the exploitation of a large outdoor amusement enterprise, has progressed. The place was formerly used as a fair grounds, and the large buildings thereon have proved ideal for the purpose of housing the wagons and show properties while they were being overhauled and receiving their bright, gaudy coats so carefully spread on by competent masters of the painters' art. In one building a complete blacksmith shop was installed, and all day men toll before the forge, while the passenger can

hear the metallic clang of steel against steel. Just across the road, on the tracks of the Valdosta Traction Co., the Barkoot special, after having faithfully carried the shows over thousands of miles of trackage (good and bad), found its Winter home, and here, too, was a busy scene, replete with the flash of the painter's brush and the drone of the carpenter's saw.

RHODA ROYAL IN CHICAGO.

Rhoda Royal, familiarly known to the profession of entertainment at the "prince of horse trainers," was a C. B. C. last week, while in Chicago, where his performing equines are meeting with signal success at the Great Northern Hippodrome. As previously announced in this department, Rhoda is to be identified with the Sells-Floto Shows as equestrian director, which bespeaks for the arena entertainment of that organization a character both high class and distinctively individual.

RHODA ROYAL is a great booster for the Showmen's Club.

"BUCK" MASSIE is doing some scouting duty on the Pacific Coast.

PARKER'S JUMPING HORSE CARRY US ALL
THE ONLY SUCCESSFUL PORTABLE JUMPING HORSE CARRY US ALL
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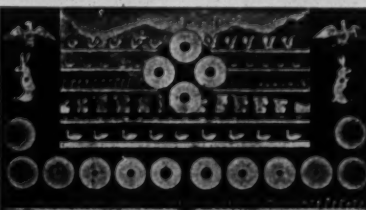


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AS A MONEY MAKER IT STANDS ALONE

One machine earned \$15,980 in 28 weeks, 1904
One machine earned \$17,943 in 28 weeks, 1905
One machine earned \$16,992 in 28 weeks, 1906
One machine earned \$16,017 in 27 weeks, 1907
One machine earned \$12,882 in 27 weeks, 1908
One machine earned \$16,842 in 28 weeks, 1909
One machine earned \$18,821 in 28 weeks, 1910
One machine earned \$20,138 in 32 weeks, 1911
"Above figures will be verified to customers."
C. W. PARKER, Leavenworth, Kas.



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TRAINED PONIES, 30 DOGS, MONKEYS

Angora Goats, Trained Animal Acts. Address PER ROUTE or GARDNER, MASS., Perm. Address

WANTED, PARTNER with small capital for my seven people Minstrel Comedy Co. Comedian preferred. I own many copyrights and costumes.

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WISH YOU LUCK, JOE HEPP

Season 1913

In answering ads. please mention CLIPPER.

SEASON 1913

AN EXHIBITION THAT IS LIKE NO OTHER IN OUR LANGUAGE

VERNON C. SEAVER,
General Manager.

THE GREAT TRIUMVIRATE

Young Buffalo Wild West

AND

Col. Cummins' Far East

UNITED WITH

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THIS ORGANIZATION'S HISTORY HAS BEEN ONE OF CONTINUOUS EXTENSION, ITS RECORD DEMONSTRATING THAT WHEN A SHOW EXCELS THE PUBLIC WILL MAKE A BEATEN TRACK TO IT'S DOOR

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Yielding a far reaching vista of heroism characteristic of early Western life, filled with a 1,000 interests. The MOST REAL that can possibly be portrayed.

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A masterly revival of cyclonic speed contests, together with the pulse-stirring deeds of valor and daring of Maximus and Olympia, and their great achievements of human intrepidity.

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NOW IN PREPARATION, a New Arenic Spectacle which will undoubtedly prove a revelation to the Amusement World. See later announcements.

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THE METROPOLITAN - COURIER - OTTMANN - RUSSELL MORGAN AND ERIE DIVISIONS

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A NEW ONE FOR 1913

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WELL KNOWN AS

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Now at the

HIPPODROME

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LEST YOU FORGET
WE SAY IT YET

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Contracts, Tickets, Envelopes, Free Samples, etc.
STAGE MONEY, Inc. Book of Herald Out, etc.CROSS PRINTING CO. CHICAGO
501 S. Dearborn St.

D. W. WATT.

(Out on page 41).

In 1878, D. W. Watt joined the Burr Robbins' Circus, as treasurer and ticket agent, and remained with that organization until the Spring of 1882, when he joined the Adam Forepaugh Show, in charge of the finances. In 1883 he returned to the Burr Robbins' Show as manager, for one season, and then went back to Adam Forepaugh and remained with him until his death, Jan. 24, 1890. Mr. Watt continued that season as manager of the Forepaugh Show, taken out under the direction of Cooper & McCadden, and then retired to take up the real estate business in Janesville, Wis., where he now resides. Mr. Watt was known as "Handsome Dave," and he has a world of friends in all branches of the show business. In his day, Watt was considered the lightning circus ticket seller of the world. He was held in very high esteem by the members of the Forepaugh family, and not a year passes but what he receives some token of their lasting friendship.

THE OLNEY, ILL., B. P. O. ELKS, Lodge No. 926, opened their new \$40,000 theatre Jan. 28, with Whitney's "Chocolate Soldier" Co., to capacity. Seats sold at \$5 and \$10. Gross receipts were \$4,500. The company gave entire satisfaction.



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From Liberty St., 8 A. M. to 6 P. M.Ten Minutes of the Hour
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WHEN IN NEW YORK, STOP AT

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142 to 146 W. 49th St., near Broadway,
LARGE, LIGHT, AIRY ROOMSPROFESSIONAL RATES:
100 Rooms--Near Bath, \$1.00 per Day and up
Room and Bath, \$2.00 per Day and up
Parlor, Bedroom and Bath, \$3.00 per Day and upExcellent Restaurant Good Music
Club Breakfast, 25 cents up.
Special 75 cent Table d'Hôte Dinner.

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For the Old Reliable STEVENS COMEDY CO.
Heavy Man, Comedian with song and dance specialties, Woman about 5ft. 4in., for a line of general leads. If you are too good for a small show, playing them as they come, don't write. Rehearsal Feb. 17. Open Feb. 24. Tell it all. Pay your own! Join on wire. Address
P. B. VAN SLYKE, Carrier Mills, Ill.

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THE MAN THAT

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FAMOUS

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DO YOU COMPOSE

Songs or Instrumental Music? If so, be SURE to have same arranged by an EXPERT! An artistic arrangement means SUCCESS! I have done HUNDREDS OF BIG HITS! Write or call afternoons 3-6.
EUGENE PLATZMANN
Care Shapiro, 1416 Broadway, N. Y. C.

AT LIBERTY--For Al Vaud, Co. who pays salaries, Lady with specialties, sing, dance, play piano and guitar. Long exp., in all acts. Fine appearance. Will consider Al comedian for partner, who sings and dances. Regards to all friends. Knockers, get wise and boost. Ticket. Cos. ans. quick. State salary. May Vedder, 3864 N. Lawrence St., Phila., Pa.

BILL THE SHOW--9x24 Bills, 3M, \$5.75. I want your small work. Estimates free. HURD of Sharpburg in Iowa, Show Printer, Dept. C.

PARODIES fresh from my Brain-Press "When I Get You Alone To-Night," "Circus Day," "Lead Me to that Beautiful Band," "I'd Love to Live in Loveland with a Girl Like You," "Take Me Back to the Garden of Love." Five Pippins for \$1.00. (Stamp.) "Fifty-seven more varieties" F. J. LA PIERRE, Box 554, Dallas, Tex.

MUSIC COMPOSED AND ARRANGED for any instrument or number of instruments, songs, words and music, sketches, etc. Send stamp, CHAS. L. LEWIS, 429 Richmond St., Cincinnati, O.

MIND-READING ACT--Performer, while blindfolded, names coins, dates, numbers, describes articles, tells names, reads writings, etc. Requires little practice. Complete act by mail only 25c. D. HALLORAN, 20 Court St., Brooklyn, N. Y.

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HITS**HARRY VON TILZER**NOTHING
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WE CERTAINLY HAVE GOT THE GOODS. THE SAME OLD LUCKY HOUSE

A BRAND NEW IDEA! A COMEDY MARCH MOCK BALLAD!

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THIS IS THE QUICKEST SURE FIRE HIT IN YEARS. A WONDERFUL IDEA, WITH THE CATCHIEST MELODY YOU EVER HEARD. GREAT EXTRA COMEDY CHORUSES! YOUR AUDIENCE WILL SCREAM. GREAT FEMALE VERSION. GREAT FOR QUARTETTES. GREAT FOR DOUBLES. GREAT FOR ANYBODY. LYRICS BY THOSE WONDERFUL WRITERS, BILLY JEROME AND ANDREW B. STERLING. GET IT QUICK.

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WANTED FOR ABROAD

First Class Single Woman for High-Class Vaudeville; Also Good Women and Men Comedy Teams; and Singing and Dancing Acts—Two Women or Lady and Gentleman

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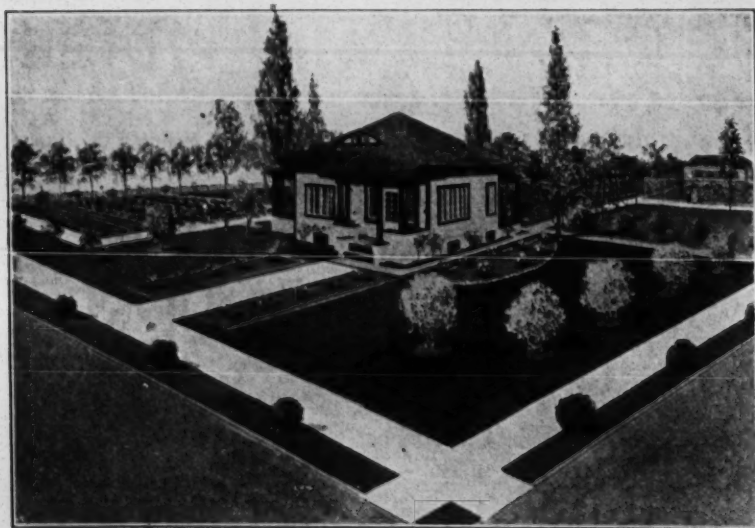
PHIL YORK, Booking Representative

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Where Can You Match It?Something for a Rainy Day Something for Old Age
YOU WILL NOT ALWAYS BE A HEADLINER**Look Upon This Cute Little Cottage**

NOTHING LIKE IT ANYWHERE

CAN YOU MATCH IT? WHERE CAN YOU BEAT IT?

\$200 Dollars Down Then **\$15** Dollars
First Payment Monthly **\$1,240**

4 Rooms—Kitchen, Dining Room, 2 Bedrooms. Front and Back Porch. A Cellar. A pump of spring water in kitchen. Located on one-half acre of land, 100x200, surrounded by shade trees, where you can raise vegetables and chickens.

Miss Pauline Cook owns two and Miss Rhea Jacobs one. Ask them or write them at 87 West 44th Street, New York City.

We can place these in the pines upon 100 feet front and 100 feet deep for \$150 extra; total \$1,390; or upon one-half acre for \$1,540, or one acre for \$1,830.

We will accept \$10 down and \$10 monthly until \$200 is paid.

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WILLIAM A. HADLEY, Spec. Representative



MR. AND MRS. DAD FRAZER

**DAD'S
HOTEL
PHILADELPHIA****NEW THEATRE OPENS.**

Robinson's Grand Opera House, in Clarksburg, W. Va., opened its doors on Friday night, Feb. 7. It is an exact copy of the George M. Cohan Theatre, in New York. The opening attraction was Frances Starr, in "The Case of Becky." Rube Robinson is the proprietor and the manager of the theatre.

YOUNG AT GLOBE.

Henry J. Young, for many years treasurer of the Harlem Opera House, when that theatre was playing all of the big combinations, has quit the road to take charge of the box office of the Globe Theatre, New York.

A KEITH'S IN PORTLAND.

The name of B. F. Keith's Theatre, in Portland, Me., has been changed to Keith's Hippodrome, and vaudeville will be the attraction there until the regular Summer stock season begins.

PARISIAN GEMS

Look like diamonds; wear like diamonds; flash like diamonds.

**A REAL GEM FULL OF FIRE AND BRILLIANCY**

The most remarkable scientific discovery of the age; a perfect substitute for genuine diamonds; not an imitation in any sense. Parisian Gems have the scintillating beauty of genuine diamonds; will cut glass and retain their brilliancy like real diamonds. We defy every diamond test. Parisian Gems have no foil or backing; no paste; none but experts can distinguish them from genuine diamonds. Set only in genuine solid gold 14k mountings.

Sent on Approval Write for illustrated price list. **PARISIAN GEM CO.** Dept. E. 621 B'way, New York

Albee, Weber & Evans

.. Present ..

**Sam Chip AND
Mary Marble**In the
Picture Book Playlet**"The Land of Dykes"**Written by HERBERT HALL WINSLOW
Music by ALBERT VON TILZER

Direction, - - - - JOHN W. DUNNE

SOME OPINIONS

"Sam Chip and Mary Marble, in their sketch, 'The Land of Dykes,' headline the bill at Keith's. It is a pretty sketch, well acted from start to finish, and it scored heavily."—BOSTON AMERICAN.

"Sam Chip and Mary Marble are back at Keith's in a new musical playlet, 'The Land of Dykes,' which is in every respect a worthy successor of their 'In Old Eden.' They have made a specialty of such presentations, the pictorial effects of which are always of a noteworthy, artistic character. In this the fields of tulips in full bloom, the windmills, the canals stretching into the distance, and the quaint Dutch cottage, are all admirable."—PHILADELPHIA PUBLIC LEDGER.

"Sam Chip and Mary Marble, in Herbert Hall Winslow's Dutch picture book playlet, 'The Land of Dykes,' is the shining feature on the Shea bill this week. It is even better than the last dainty offering of this talented two, and that is saying a lot. It is a page of Estelle Kerr's beautiful 'Little Sam in Volendam,' and Sam and Mary make the little folk live. It is as bright and refreshing as a Summer's day."—THE TORONTO WORLD.

"The Dutch acts with which Sam Chip and Mary Marble have associated their names, occupy a place peculiarly their own in vaudeville. 'The Land of Dykes,' in which they appear at Shea's Theatre this week, with its picturesque windmills and the beds of tulip, form a suitable background for the figures in the playlet that suggest Dutch decorations. The characters, which Mr. Chip and Miss Marble present, have the quint quality that suits the surroundings. Miss Marble, with her odd little voice, her ecstatic laugh and her funny, doll-like movements, always fits the picture, and she sings and acts daintily. Mr. Chip does equally well, especially with his songs. 'The Land of Dykes' is a very pleasant and pretty departure from the deadly sameness in vaudeville playlets."—THE MAIL AND EMPIRE, Toronto.

SEASON 1912-13

JAMES E. DAILEY

PRINCIPAL IRISH COMEDIAN

With the CAY WIDOWS

OPEN FOR OFFERS FOR NEXT SEASON

THE AMERICAN PRODUCING COMPANY

PRESENTS

**ARTHUR SHIRLEY and MARGARET SHIRLEY-WALKER
IN "THE CALL OF THE WOLF"**

A beautiful story, beautifully told, of the American Indian as he really is. Special scenic effects. Elaborate costumes. Now playing W. V. M. Ass'n.

MISS NASH IN KINETOPHONE.

With the aid of Florence Nash, Thomas A. Edison has secured for the first time a perfect hissing record for his kinetophone, or talking moving pictures. Until the perfection of the kinetophone, Edison had never made a phonograph reproduction of hissing speech that satisfied him; the hisp has always been baffling to the gem-pointed tracing needle. With his new sapphire recorder ready, Mr. Edison summoned Miss Nash to his studio in the Bronx, last week, and rehearsed her in the hisp which she made famous in "The Boys of Company B" and "Miss Hook of Holland." Two records of six minutes each were taken, vocally and pictorially, and when reproduced a few hours later, proved to be all that the inventor desired. Miss Nash, who is playing the role of Aggie Lynch, in "Within the Law," has

the satisfaction of knowing that hers is the first hisp to be immortalized in the kinetophone.

Mary Nash will make a special trip from Boston, where she is playing the role of Wanda Kelly, the telephone operator, in "The Woman," to pose for the kinetophone at the Edison studios. She will be recorded in speech and action at the switchboard, in a scene showing the operating room of a smart hotel.

NOW SELLING REAL ESTATE.

W. A. Hadley, who is well known to thousands of professionals, has decided to quit acting (for a while at least), and devote his time to selling Long Island property for the William H. Moffitt Co. Mr. Hadley will make a specialty of selling to his brother and sister professionals.

GEORGE KLEINE'S CINES and ECLIPSE

Releases assure you a program of the best quality and variety

LIVE FILMS FOR LIVE EXHIBITORS

Don't fail to book everyone of these splendid current releases:

ECLIPSE—FEB. 12, 1913

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(DRAMA)

CINES—FEB. 22, 1913

His Redemption

(DRAMA)

CINES—FEB. 25, 1913

When a Man's Married

(COMEDY)

ECLIPSE—FEB. 26, 1913

His New Watch

(COMEDY)

CINES—MARCH 1, 1913

A Martyr To Duty

(DRAMA)

ECLIPSE—MARCH 5, 1913

The Wages of Transgression

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Send us your name to be placed upon our mailing list for advance advertising matter.

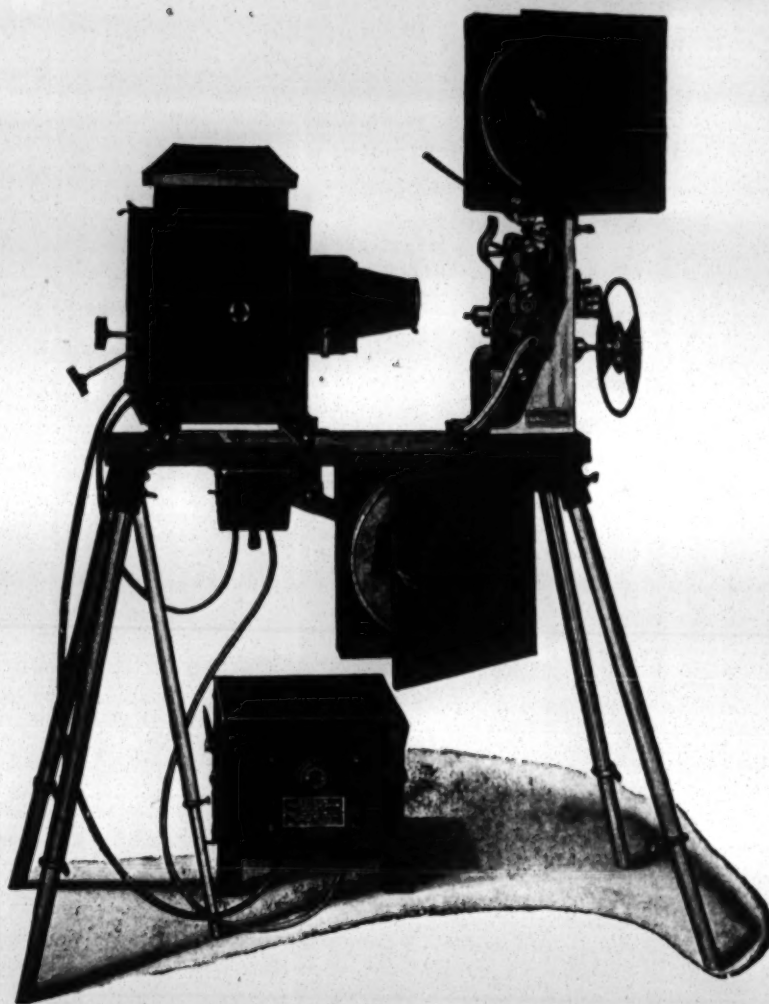
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THE EDISON KINETOSCOPE

UNDERWRITERS' TYPE "B"



Price, with Rheostat, 110 Volts, 24-40A mperes, \$225.00
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NO guessing about it--jumping, flickering pictures drive the crowd away. If your audiences are falling off, you can lay it up to that and nothing else. And the remedy--the way to boost your show and get more people and more nickels than you ever got before--is to install the Edison Kinetoscope. The pictures it projects are clear, flickerless and pleasing. The don't tire the eyes.

Edison--*the* Edison, who *invented* moving pictures--has perfected the Kinetoscope so that it will not only give the best show when new, but will give the best show through-

out a long, hard life of constant service. He has made it capable of taking the daily grind without ruining you with repair bills. Find out all about it to-day. Send for Catalog 500, and a copy of the Edison Kinetogram.

THOMAS A. EDISON, Inc. 237 LAKESIDE AVENUE, ORANGE, N. J.



G. M. ANDERSON
(Broncho Bill)

the age-long struggle for supremacy between the redmen and the paleface, and in the end declared: "It is our duty and obligation to give the Indian his last hour at the bar of this nation--at the bar of art, science, scholarship, history, humanity--in a last great council, with all tribes and the great white father."

When Colonel Cody had finished there followed the pause of silence which is the highest tribute of praise; then came the thunderous applause, and afterwards--

Afterwards, Colonel William Cody was unanimously elected a director of the league, and afterwards--

Afterwards, when H. H. Tammen suggested that the directors name Cody managing director of the pageant, another volley of applause, quick and heavy as cannon firing, gave token that the advice was the finest, sanest word that had been spoken.

"And when we advertise to the nations of the earth 'The Last Grand Council of the Indian,'" explained Mr. Tammen, "we have got to be ready for the crowds; prepared to take care of every man, woman and child who jama through our gates or else we'll have to do as was done when the public lands of Oklahoma were opened for settlement--call in the military to protect us and our guests."

"Forty-two men have been, by the vote of the league, put in command of the pageant. Each of these men is a hustler."

"By aid of the Indian, whose hunting ground now forms the foundation of Denver, Denver is to be lifted into fame, fortune and prominence it has not enjoyed before."

"William Cody is a man of the world in the literal sense of that phrase. He knows men and their temperaments, and he predicted that ninety per cent. of the people going to the Panama-Pacific Exposition will stop off in Denver to see the pageant."

"The Denver Exposition will be historical and instructive, and will be kept on a high plane of dignity and beauty and wholesomeness."

LEN PALMER AND GRACE BENNETT, who are presenting a rural comedy, entitled "Uncle Hiram in New York," opened Sunday, Jan. 26, on the Inter State line, at the Majestic Theatre, East St. Louis, Ill., and were enthusiastically received. Their next stand will be the Globe Theatre, Kansas City, Mo., opening Sunday, Feb. 2.

VIRGINIA ST. VINCENT, of "The New Minister" Co., writes: "We open next week on the Considine circuit, at Windsor, Can. This act of W. H. Mack's is still known as 'The New Minister,' and is a little gold mine for us, although it has been everywhere. I am now putting it out under my name, with Mr. Mack's kind permission, but retaining Mr. Mack as comedian."

For Real Shirt Stud Comfort

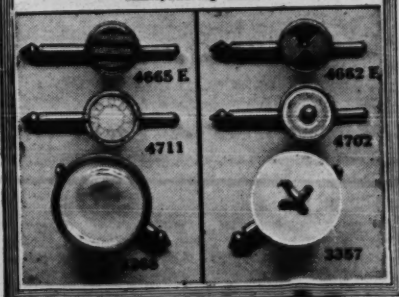
Send for this TRIAL MODEL MAILED FREE to show the quickness and convenience of

LARTER SHIRT STUDS & LARTER VEST BUTTONS

"Save Time and Worry for Men in a Hurry"

Well-dressed men wear them for social and business duties, because of beauty and convenience. Identified by this trade mark on the back. If not at your jeweler's, write us. Guarantee: If an accident ever happens to the back of a Larter Stud or Button, a new one is given in exchange.

Write for the Free Trial Model and see how easily the Larter works
LARTER & SONS, 20 Maiden Lane, New York
Manufacturing Jewelers



DENVER AND PANAMA CONVENTION.

It has been suggested that the Colorado Legislature be asked to loan or contribute \$1,000,000. And the United States will be asked to loan at least \$2,000,000, or donate, following the lines in which the Centennial of 1876, the Chicago Exposition, 1893; the St. Louis Exposition of 1904, and the Panama-Pacific, to be held at San Francisco in 1915, was or are to be favored in that direction.

It is proposed to capitalize the incorporation now intended at \$10,000,000, and issue stock certificates of \$10 each. The \$10,000,000 organization is suggested so that treasury stock may be issued and sold to those who choose to buy it at \$10 a share, and in that way ample funds would be at hand immediately to begin preparing the grounds and arranging as other expositions and exhibitions are doing and must do.

The probable income, if the show is handled intelligently, should pay an enormous profit on the investment, and the government and State, in all likelihood, would receive their money back, as well as a premium on the stock.

It is suggested that Buffalo Bill be made director general, because, to begin with, he is a million dollar asset in this sort of an exhibition. The security that the tourist would feel that he has Buffalo Bill as director general is the same security or same feeling that prompts Denver people to say it is going to be a great big show.

Three hundred and one of the most representative men of Colorado, members of the Publicity League, cheered William F. Cody ("Buffalo Bill" of beloved memory) to the echo Thursday night, Jan. 16, at the Brown Hotel.

The greatest and most picturesque of the American scouts had told the league now they might make the "Pageant of America" the "most splendid show on earth." In his own wondrous way the speaker established



A REMINDER



THAT EVERY DAY in the PRESENT YEAR millions of people in thousands of theatres throughout the entire world will enjoy the famous and popular photoplayer, MR. G. M. ANDERSON, in ESSANAY'S great "BRONCHO BILLY" photoplays. Mr. Anderson has won unparalleled favor by his masterful and true interpretation of the "AMERICAN COW PUNCHER." Being the originator of the "Western Photoplay," he has many imitators, but no rivals; the people have decided that, not ourselves. That is why we tell it. Mr. Anderson's creation of the clever Western "ALKALI" IKE Comedies, with AUGUSTUS CARNEY in the title role, also gives "Photoplay Fans" many laughable moments, and in most any part of the globe these famous photoplays can be seen. The ESSANAY Film Manufacturing Company issues FIVE PHOTOPLAYS each week, consisting of these greatest Western dramas and comedies. Also highest class dramas, melodramas, comedies, comics, scenic, educational and industrial subjects.

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THE MOVING PICTURE, ITS POLITICS AND PRODUCTION.

BY LEON J. RUBINSTEIN.

All three of them were discussing matters in general, while at lunch at the approved motion picture hotel, and they decided that it was a fascinating game. The discussion broadened, because opinion on the motion picture differed, but on one point they all agreed, and it was so expressed: "You never can tell when you go to bed at night how you will find the motion picture map when you wake up in the morning."

And that just about explains it. The men who turned to moving pictures eight or nine years ago, did not look upon it as an investment—it was pure gamble, and all the elements of the gamble were evident in the operations of the men who were drawn to it. As a veteran of every campaign since before moving pictures were launched into their wonderful popularity, I feel qualified to say that the present prosperity of the business is the greatest surprise to those who are making the greatest amount of money. Names which stand high in the ranks of the Patents Co. today represented a different spirit eight years ago from the staid, settled, enormous business operations as we know them now. These men came into the field as a gamble with whatever little money they were able to command, just as the circus tent men did in the old days. And it is this restless element and spirit that the industry fell heir, which accounts for the reason given here for its fascinating side.

Your moving picture man has gotten to be one of big operations, and he is forced to do things on the spur of the moment for which the average man in a commercial pursuit would hold a meeting of his board of directors. And this quick action is what causes the moving picture "map" to assume its chameleon character. The man who was big yesterday is small to-morrow and vice versa. The concern which was riding along on the high tide of success is wallowing in the dismal swamp of uncertainty. Men with but an idea and a few dollars yesterday are to-day the heads of large organizations and the custodians of enormous funds. The amusing part of it all is that both the success and the failure takes it as a matter of course. The former goes on striving for more dollars, turning his money over and over again, as if he was born to it, while the latter just smiles and begins his climb all over again, feeling confident that he, too, will achieve the success of his neighbor; and the failure carries himself not a whit less important than the man of hundreds of thousands.

I am speaking now of the manufacturers; but among the theatre owners it is just about the same. The butcher, the baker and the candlestick maker have taken a chance and won great fortunes. The man who made cloaks and suits a few years ago has erected a million dollar monument on the site of his birthplace; his name is a household word in every city where his magnificent theatres are located. His automobiles are matters of course to him, and if his face does not appear in the newspapers for a week or two he feels neglected. The man who started with a small theatre, on an important thoroughfare, succeeded in making enough money to buy the entire building in which he had just leased a store to start with. He opened another little theatre, and then another one, and then succeeded in branching out into the manufacturing field in such a way that his name is linked with those of the stars of "stageland"; he has accumulated enough money to offer them enormous sums to pose for him in pictures. The man personally is a sharp, shrewd business man, but he pays a salary to a clever director with a reputation for moving picture masterpieces. He has a specialist for every important part of the work, while he sits at his desk and sees that his money is well spent. His friends know that he could not direct a picture himself to save his life, but it is essential that he be personally advertised, and so it comes that the obscure owner of a "store show" is heralded from Coast to Coast as a new Moses, and as the "Belasco" of moving pictures. Of course, his confederates look on and smile, and to his dollar. But the fact that he has achieved that success with a rub of the magic lamp cannot be gainsaid. Yet, while on a larger scale, his career is but a sample of a thousand such instances which attend the triumphant sweep of the moving picture film.

The manufacturing field to-day represents a peculiar state of affairs. Taken altogether, the moving picture industry may well be termed a house divided against itself, for there is no question as to the feasibility of concerted operations of the entire manufacturing field. While granting that competition is the life of trade, and that the survival of the fittest is just, the motion picture industry holds a peculiar position in comparison with all commercial or theatrical lines of endeavor. Its lines of activity are greatly diversified, and notwithstanding enormous capital which may be invested in project, the foundation of the movement is the practicability of an idea.

We need but look back a few years to the rage of the talking moving picture. Inventors flew to their shops and half a dozen of them at once were able to get a phono-

graph to synchronize with a moving picture. Great companies with wonderful names and marvelous commercial twists were at once organized, and responsible capital took a chance. What was the result. The public, the jury in the case, decided that the phonograph itself was not sufficiently free or that movable quality in the voice to give the natural effect to the acting figure on the sheet. They came, they saw, and they went away unimpressed. The exploiters stood by and struggled frantically to appeal from the first decision. They threw good money after bad; they paid enormous sums to singers, dancers and monologists whose names stood out in electric lights at the vaudeville theatres, and offered their moving photograph and voice to the public. The public was kind. It flocked in to see, but that very foundation of the idea, the phonograph itself, was still the same as at the first hearing, and the promoters, like the Arab, folded their tents and stole silently away.

In the production of moving pictures the manufacturers of a few years ago had to get some kind of a plot, with only fair acting, and it was good enough to "release." When the few pioneers gathered and decided that they owned the patent, and therefore were the only ones entitled to make moving pictures, they unconsciously gave birth to the first thought of actual quality in moving pictures, for when they gave birth to the independent faction, the first slogan of commercial competition was sounded with quality as the issue. The Patents Co. manufacturers were spurred on to greater effort. They found themselves using thousands of dollars, which until that time they confidentially considered "salted." They established studios in tropical climates, equipped companies for trips around the world, and began to look for novelties in production. The independent side started very early, and began a game struggle to keep up with the pace set by the dollars of the other side. They, too, found themselves spending more money than they ever had anticipated, and in some instances, instead of creating new ammunition, they just laid down their dollars and bought the ammunition of the other side in the quality production. Such a state of affairs it would have gone very well with the field thus divided in two; the independent faction was showing the right spirit, for they were throwing their profits back into their plants, willing to gamble on the quality they could attain.

Then came the first of a series of political upheavals, which from that time until to-day have seriously interfered with the quality of production. In a corresponding measure has the avarice of the Patents Co. set its product back; for with the increase in business each one of its manufacturers began a policy of increased products which eventually manifested itself in the sacrifice of quality for quantity.

When the independents were thus split, they found that men whom they had trained were taken away by the other side of their own house and they were running the same salary race as that to which they had subjected the Patents Co. They were obliged to demand their attention inferior to the quality of the political differences of the manufacturers now came into consideration in the attitude of the exchange men. They found that the exhibitor was actually beginning to discriminate against certain brands of film which they considered inferior to the quality of the political differences of the manufacturers now came into consideration in the attitude of the exchange men. They found that the exhibitor was actually beginning to discriminate against certain brands of film which they considered inferior to the quality of the political differences of the manufacturers now came into consideration in the attitude of the exchange men.

During all this time men with money to invest were sitting on the fence and looking down on the battle like so many hawks waiting for an opportunity to swoop down and carry off a dainty morsel. As soon as the market showed its first evidence of normal condition the so-called feature film was born. The technique of picture production, so long in the hands of a chosen few, now became a matter of study to hundreds. Office boys became actors, stenographers became leading women, property men became directors, and directors became partners in business of the butcher, the baker and the candlestick maker, who had the price with which to make picture manufacturers, with a market based entirely on quality, had shown that performances of one feature production were feasible, and after a few of these were imported to the United States the American speculator said: "Why not American features?" Immediately there was a rush to the feature standard, and for a while the manufacturers of regular releases found themselves cornered. But again dollars came to the rescue, and in order to protect their exchange against frequent cancellations of service on "feature days," they began to manufacture features for regular release.

These tactics, however, have met with but indifferent success; the regular organizations are now making features as a regular part of their day's work, and obviously they cannot give such productions the concentrated attention which they must receive; on the other hand, the free lance manufacturer devotes weeks of preparation to each picture, and when he makes it it is the only thing on his mind for the time being. Some of these results have completely surpassed the offer-

ings of the oldest and most experienced film makers.

Of course, during all of this evolution several attempts were made to establish the "exclusive program." One of these was crystallized in the Film Supply Co. of America, which was eventually split in twain, the other half of the house going out for independent operations under the name of Mutual Film Corporation. This left the Film Supply people with their heads in the air and their feet off the ground, and they turned from all attempts at reorganization on their former basis to an organization of feature film manufacturers. This must in time lead to disintegration, because the manufacture of feature films will not allow of manipulation as will the making of single reels. The exhibitor is quick to see the difference between a feature in which the subject matter is of feature interest and the kind of product which is called a feature because it is more than one reel in length. It is possible to gather into a program a small percentage of passable material, but just so soon as a feature market is assured to such a combination, so surely does its prosperity run away with its energy, and quality suffers. The feature film belongs with the individual independent manufacturer of about one production a month, that is a fair average, and allows of the proper preparation and attention.

The destiny of the Mutual Film Corporation, however, is in its own hands, because it controls its own factories and buys film of itself by owning its exchanges. Here, again, as in the case of the Patents Co., competition is practically eliminated, and effort is directed toward quantity production. Past events point to indifferent success. And it is now a matter of general knowledge that the Thalhouser product is the peg upon which all of its other brands are hanging.

The public, too, has taken an active hand in the politics of moving pictures by contributing a forcefully expressed sentiment. It wants novelty, and it wants personalities. It has seized upon various moving picture performers and singled them out for such unique favors and attentions as never fell to the lot of any legitimate novelty in things and people, which has given rise to the films for current events, performances of personages well known in various walks of life, and last, but not least, the educational film. The first named included the introduction of Winsor McKay, the famous cartoonist; Harry Firmess, of similar international fame; Henry Dixie, Nat Willis, the Count De Beaufort, Nat Goodwin, Sarah Bernhardt and a galaxy of other stars.

The educational films take a treatise of their own, and to my mind the possibilities for the future tower above any of the past triumphs of the motion picture camera. Already there is a wealth of scientific data recorded on film, but experts will agree that the work still left will keep willing workers busy for years to come. The feature film makers have capitalized sensationalism only, whereas their real field and avenue of success lies in educational film, if they will but see it. For me to supply ideas and data here would be placing ammunition in their hands, which is neither my desire nor province in this instance. But suffice to say that my own personal faith in the educational film is such that all of my time and effort and financial resource is devoted to it.

In discussing the relation between the policies and the production of the picture, it is difficult to ignore the various attempts which have been made to capitalize the success of the industry. I recall with pleasure the first instance which ever came to my attention, wherein the trade was started one bright morning by the appearance in a trade magazine of a beautiful picture of the proposed plan of a newly organized concern which was about to revolutionize the industry—at least, so the promoters said. It was within my province at that time to look into such matters, and I found that the affair was a mere attempt to sell worthless stock to the gullible. The plans of the company were only a dream, and those in charge of it knew nothing about motion picture production, for, if they did, they could never have published such extravagant figures in their prospectus. It was to my interest at that time to expose such schemes, and it was not difficult to sweep this one off the boards. But even at this late date comes another one, and its published figures make me wish that I had the same work to do over again. For they make the ridiculous statement that they intend to manufacture thirty negatives a week. There is not a single brand in the world to-day releasing half that amount. Unquestionably, some will put up their cold dollars for stock, then there will be much wailing and gnashing of teeth.

The status of the industry to-day is sound in only one respect, and that is its future. The public has guaranteed that, and so long as the manufacturers produce quality material they will not need to worry about the demand. But it is difficult to say that politics will not seriously interfere with their efforts. At this moment the Motion Picture Patents Co. is under rigid government probe, and the Universal Co., which is next in order, is already divided against itself. The personal elements which make up this combine are not the elements of harmony and co-operation. It is a matter of general knowledge that each day of its business is a battle royal among its guiding geniuses. Only a few weeks ago its independent customers came to New York en masse to protest against the Universal's high-handed tactics. The latest development indicates the improper handling of stockholders' interests and the appointment of a receiver. The quality of the Universal product has gone down per-

W. J. LYTLE


SAN ANTONIO TEXAS

W. J. LYTLE is one of San Antonio's successful business men, having been engaged in the wholesale cigar business for a period of twelve years. Being a careful and far-seeing business man, he abandoned the cigar business and embarked in the moving picture show business. In March, 1911, Mr. Lytle, with the firm of Campbell, Lytle & Winch, started the Wigwag No. 1, Alamo Plaza, San Antonio, Texas, with a seating capacity of 600. Business proving so good, he opened Wigwag No. 2 in November, 1912, with a seating capacity of 622, on East Houston Street, San Antonio, Texas. This is one of the prettiest and best equipped houses in the city. He uses Pomes 6A machines and Full Rem. Licensed service in these two houses. In January, 1912, he opened the Pike Theatre on Houston Street, San Antonio, Texas, with a capacity of 350 seats. Mr. Lytle personally manages these houses. These houses are the most popular in the city. Mr. Lytle's partners own the Wigwag, with a seating capacity of 900, at El Paso, Texas. Mr. Lytle has splendid films, and at times gives splendid feature films, having just presented Sarah Bernhardt, in Queen Elizabeth. Mr. Lytle is always in the market for State Right Films of Merit. Mr. Lytle is the president of local organization of moving picture exhibitions for San Antonio, Texas, and besides, being the most prominent moving picture man in the city, enjoys the esteem and confidence of the people of San Antonio.

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ceptably. There is not one man in the executive staff who has ever been active in anything but the political phase of the industry. The actual production has been left in salaried hands, and the effect is apparent. When the Universal goes to pieces it will be but another political failure added to those in which its guiding spirits have already participated. What the future holds, politically, none can tell. As the man said in the opening of this story: "You never can tell when you go to bed at night how you will find the motion picture map when you wake in the morning."

MOTION PICTURE NEWS

SELIG NEWS.

T. J. CARRIGAN has returned to the Chicago studios of the Selig Polyscope Co., and will shortly be seen in a series of pictures. Mr. Carrigan was formerly a popular member of Selig's Chicago and Colorado companies, and will be best remembered for his creditable acting in the role of Prince Charming in "Cinderella," which the Selig Company released last winter.



T. J. CARRIGAN.

THE SELIG POLYSCOPE Co. recently completed arrangements with Gilson Willets, whereby this well known author will write scenarios exclusively for the Selig Co. Mr. Willets is famous as a novelist, war correspondent, traveler, playwright, special magazine writer and scenario author, and his addition to the Selig editorial staff is a good stroke of business.

Through the courtesy of Harry J. Powers and Harry Chappell, of the Powers Theatre, in Chicago, players from the Chicago studios of the Selig Polyscope Co. were guests of the management at the opening performance of Henrietta Crossman, in "The Real Thing." Among those present in the boxes were Mr. and Mrs. Oscar Eagle, George L. Cox, Mr. and Mrs. Lorimer Johnson, Mr. and Mrs. Kenneth Langley, Mr. and Mrs. Chris. Lane, Mr. and Mrs. Frank Weed, Lillian Leighton, Adrienne Kroell, Rose Evans, Charles Clary, J. Edward Hungerford, George Peters, Norman Fowler, Mr. and Mrs. Carl Winterhoff, and Mr. and Mrs. T. J. Commerford.

THE "SELIG BOWLING CLUB" rolled its first series of match games Feb. 4, on the alleys of a prominent North side Chicago clubhouse. The club was formed into a permanent institution, and will in the near future challenge all clubs composed of those connected with the motion picture industry. Among the charter members of the club are: Kenneth Langley, scenario editor; Chris. Lane, Art Tobin, Frank Tobin and J. Edward Hungerford, of the scenario department; George Cox, Harry Lonsdale, Charles Clary, Maxwell Sargent, Collin Reed, Carl Winterhoff, Jack Nelson and Master "Timmy Sheehan," of the players; Charles H. France and Oscar Eagle, of the producers; Edward Hull, of the camera squad, and Gabe Pollock, of the scenic department.

"TWO MEN AND A WOMAN" is the title of the Selig drama which will be released on Monday, Feb. 17. It tells of the old story of the eternal triangle in a new way. Two college friends lose track of each other. One becomes an artist, the other a business man. Years later the artist paints the portrait of a beautiful woman, with whom he falls secretly in love. At the time he is ignorant of her identity, and later, when he visits his old friend and finds that the object of his passion is the wife of his former chum, he becomes crazed with jealousy. The climax is a wonderful bit of staging, in which the two men, desperately fighting, fall from the veranda of a house into the murky waters of the lake below.

ON FEB. 18 the Selig Co. will release "The Pink Opera Clock." This is a drama entailing fine action, appealing story and costly settings. The story tells of the experiences of a country girl who comes to the city and secures employment as model in the store of a fashionable modiste.



STATUE AT DIAMOND S RANCH.

"THE EARLY BIRD" is the title of an uproarious comedy, which will be released by the Selig Co. Feb. 19. It tells how an actor, temporarily out of an engagement, won a sum of money and plenty of fun through the successful impersonation of a rich landlord.

ON FEB. 20 the Selig Co. will release an unusually excellent split reel. "Nobody's Boy" is the title of the drama occupying the first portion of the film. It tells the story of an orphan boy who misunderstood the good offices of his foster mother. On the same reel is shown "The Yosemite Valley in Winter," an educational subject of fascinating interest, showing California's fairland as it appears in a coat of snow and ice.

"RANGE LAW" is the title of the Western drama released by the Selig Co., Feb. 21. It is unusual in both theme and settings, and is capably played by William Duncan, Myrtle Stedman and Lester Cuneo in the leading roles.

The bowling contest of the actors, scenario writers, producers and camera men of the Selig Co. furnished one of the best comedies of the season. Charles Clary, as anchor man of the losing team, achieved the wonderful average of 94 for four games, while George

Cox, anchor man of the winning team, was of great assistance to his teammates with an average of 65. The averages of the others for four games were as follows: Art Tobin, 155; K. D. Langley, 140; C. H. France, 135; Carl Winterhoff, 122; Eddie Kull, 120; Collin Reed, 94; Harry Lonsdale, 89; Jack Nelson, 88; J. Edw. Hungerford, 88; Babe Pollock, 63; Chris. Lane, 57. How about Essanay? Do you think they can take the Selig into camp? If so, the Seligs are open for a challenge.

ESSANAY NEWS.

The Essanay Co. was honored last week by visits from several national celebrities. Among the most prominent was Clair Briggs, the cartoonist of Chicago Tribune fame. Mr. Briggs drew a cartoon of "When a Feller Needs a Friend" (a series of which is now running in that paper), depicting a young boy standing in front of a motion picture theatre broke, and gazing toward the bill poster, which reads: "Broncho Billy" here to day. The youth was sadly wishing for a friend to come to his assistance. Sidney Smith, also of The Tribune, went through the Essanay plant. Thurston, the magician, was more than delighted at the process of the "making of the photoplays." Battling Nelson and his wife called at the studio, and had their photos taken.

Last week the Essanay Eastern Stock Co. took a picture, entitled "The Hero Coward." It was necessary to have twenty-five policemen to fill the cast. The company gathered up ten extra men, using street automobiles. The company proceeded to the Town Hall Police Station, where the lieutenant allowed fifteen of his men to help out in the production. He also loaned the company a patrol wagon. It was then necessary to get a motorcycle. Not having one, the small regiment of police scouted the nearby territory for one. In less time than it takes to tell it, thousands of people gathered. They immediately came to the conclusion that the police were on the trail of Webb, the notorious outlaw. The papers even printed the arrest.

A banquet was given in honor of Will J. Davis, manager of the Illinois Theatre, by Chicago theatrical managers, recently. Previous to the affair the Essanay Film Mfg. Co. made motion pictures of Mr. Davis and a few of his friends. At the banquet the pictures were thrown on the screen and were indeed a great pleasure and surprise to the attending guests. George K. Spoor and Theodore Wharton attended.

"SHYLOCK" AN ECLIPSE FEATURE.

On March 8, 1913, George Kleine will release an Eclipse special feature in two reels, entitled "Shylock." This film is an adaptation from Shakespeare's famous drama, "The Merchant of Venice," and follows to a large extent the general outline of that great play. Everyone is more or less familiar with the story of the unfortunate merchant, and will be much interested to see it reproduced upon the screen.

Although some liberties have been taken with the play, the Eclipse Company has produced a film that is remarkable in every way. The many highly dramatic climaxes to the story have been well worked up, and one does not need those splendid lines of Shakespeare to understand what is going on. The trial scene, where the embittered Jew, roused to a terrible fury, demands his pound of flesh, as is stated in the bond, and is only prevented from obtaining his due by the able exposition of the law of Venice by the learned doctor, Balthazar, who warns him that if in the cutting of the flesh a drop of blood, his goods shall be confiscated, will hold the spectator spellbound. Many of the scenes, such as that in which the proud suitors, the Prince of Morocco, the Prince of Arragon and Bassanio, choose between three caskets and the gorgeous marriage ceremony, are also worthy of a special mention.

"AS IN A LOOKING GLASS," WITH MARION LEONARD.

A new and particularly bright and talented star made her debut on Broadway on Wednesday evening, Feb. 5. After the regular motion picture show at the Broadway Theatre, Marion Leonard appeared on the above date in a masterpiece of the motion picture art, namely "As in a Looking Glass," produced in three reels by the Monopol Film Co.

J. Bernstein, who is engineering the Marion Leonard productions, took a desperate chance on showing the first production so late at night and without titles, but manufacturers, exchange men, directors and representatives of the press, were as one in declaring the production unpassed. The picture was taken in California, under the direction of S. E. V. Taylor.

The story of "As in a Looking Glass" is too well known to need repeating here. Miss Leonard plays the role of the young girl who, after being practically sold by her mother, becomes a temptress. Miss Leonard is well known throughout the land as an actress of ability, but it remained for this production to give her the opportunity of appearing in a photoplay that holds its own with the best.

While the star and the producer deserve the greatest credit, the other members of the company are entitled to praise. The photography and developing leaves nothing to be desired, and the settings are most elaborate. There are probably more different scenes in these three reels than in any other five reels ever made.

WEDDING ANNIVERSARY.

Mr. and Mrs. Price celebrated their twentieth wedding anniversary on Feb. 4, at their residence in Brooklyn. Mrs. Kate Price has been connected with the Vitagraph for several years, and has enjoyed great success. Mr. Price has also been successful in vaudeville. The wedding dinner was attended by a host of Mrs. Price's fellow workers and numerous friends. She was ably assisted by her bridesmaid of twenty years ago, Mrs. Fred S. Rounde.

The following members of the Vitagraph company waited on Mrs. Price, and many beautiful presents were given her as a token of their esteem and friendship: Mr. and Mrs. Baker, Mr. and Mrs. La Grasser, Mr. and Mrs. Eldredge, Mrs. Finch and daughter, Norma Talmadge and mother, Hughey Mark, Lillian Walker, George Cooper, Walter Bunyon, "Sunshine" Hilborn, Dick Rosson, Leah Beard, Rosamary Thebe, Edith Hallaran, Ellinor Vaughn.

The others were: Mollie and Margaret Hubert, Mrs. Tobin and daughters, Major Gray, of the National Guards, and Lieutenant Sheeber, of the Twenty-third Regiment.

Among the many presents were four hand-some jardiniere, hand-painted and beautifully decorated, given by the directors of the Vitagraph Co.

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UNION FEATURES



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FILMS REVIEWED.

"The Skull" (Vitagraph).
Released Feb. 5.

The prank of a group of medical students saves a diamond necklace and proves a fresh spot to an otherwise old idea for a story. It is made into a gripping drama by the fine acting of Florence Turner and Leo Delaney, as the Mr. and Mrs. Jordan, and George Cooper's portrayal of the burglar role.

A valuable necklace arrives at the jewelry store where Mr. Jordan is head clerk, but too late to be deposited in the safe, as the time clock has been set. Jordan decides to care for the necklace personally, takes it home and puts it into the house safe the next morning. Jenkins, an employee at the store, watches the head clerk, and follows him to his home. Then he sends a telegram to Jordan, urging him to "hasten to the home of his brother, who is dying," and signs Jordan's sister's name. The head clerk leaves his wife alone, and Jenkins and an accomplice make an entrance to the house through a window. Mrs. Jordan very obligingly faints when she sees them enter the room where the safe is kept, and the burglars are at work on the safe when a half dozen college students, on a lark, pass the house. They notice the open window and throw a skull, which they are carrying, into the room. It falls near the thieves, and, startled at the sight of it, make a hasty retreat for the street. Here they see the students, and realizing it a joke, return to resume work.

During their absence, however, Mrs. Jordan recovers from her faint and hastily takes the necklace from the safe. She hears the two men returning, conceals the jewel upon her person, and returns to her "faint" on the floor. Of course the burglars find the empty jewel case, and disgusted, leave the house. Mr. Jordan has in the meantime visited his sister's home, realizes he was tricked, and upon returning home finds his wife in hysterics, but still possessing the necklace. She explains that the skull saved it, and upon visiting the store with her husband she recognizes Jenkins as one of the burglars and the skull is retained as a relic of worship by Jordan and his employer.

A convincing dramatic story, faultlessly produced and acted.

"In the Power of Blacklegs" (Kalem).
Released Feb. 5.

The son of a wealthy drygoods merchant shows his affection for Lucy, his father's secretary, as a ruse to use his father's money to gamble with. The girl gives him the money unknown to her employer or Blair, the manager of the store, and who is in love with Lucy. At last the son falls to return the money after a heavy loss the night before. The empty cash box makes Lucy appear guilty of using the money until Rosa, a little cashgirl, who had witnessed one of the son's private visits to Lucy, tells her story, and the girl and Blair, her sweetheart, are cleared of suspicion.

Had the son been Lucy's suitor there would be some excuse for the drama, but she loved Blair, therefore there is no interest, except when the blacklegs call to collect their O. U. notes from Tom, the son.

FILM and SONG SLIDES

A Big Reduction in Film, 100 reels at 1 cent a ft., some at 5¢ a reel; have Western and Indian Reels. No worn out film. 300 sets of Song Slides, \$1 and \$1.50 a set; Power's No. 5 Machine, \$20; Edison Exhibition Machine, \$30; Model "B" Calcium Machine, \$20. I also buy Film, Slides and Machines, if good.

G. F. GALLOT, 70 Christopher Street, N. Y. City.

"Sweeney and the Millions" (Selig).
Released Feb. 4.

John Lancaster makes about as funny an Irishman as we have seen shot on the screen in a long time. As Sweeney, a hodgepodge, we see him on the job at the beginning of this comedy. Lunch hour discloses Sweeney at the "cats." Picking up a newspaper he reads a personal which informs him to call on a particular lawyer, as he has fallen heir to a million dollars. He identifies himself with the family Blome.

The lawyer accompanies Sweeney to the bank, but he (Sweeney) has no faith in banks, so he hires a corps of messenger boys to help carry the fortune home. He and his wife go out in their best clothes, and Sweeney immediately buys the first automobile in sight. Then an exciting ride to a swell cafe, and their table manners disgust all the guests. In the mean time his machine has been taken away by an officer of the law for obstructing the roadway where he left it. Upon leaving the cafe Sweeney sees another's auto standing outside. Sweeney had no chauffeur, so he roughly drags the man from the wheel and drives away.

The Sweeneys attend a ball, at which his Irish is unnecessarily aroused, and when he starts a riot, is thrown out. A final view shows him neatly trimmed of the remains of his million by card sharps and his re-application for work with the hod. Here, in evening suit and high hat, Sweeney resumes life as it was before the fortune came into him.

The production is excellent and is strong, with riotous situations all through. Lillian Leighton was seen as Mrs. Sweeney. Tod.

"Don't Lie to Your Husband" (Essanay). Released Feb. 6.

A very clever comedy, with its merits increased by the good company, who acted it remarkably well. Mrs. Warrington pleads with her husband for a new fur coat, but hubby explains that cash is scarce and she must make her old one do. Determined to have her wish granted Mrs. W. draws some money from the bank and purchases a new coat for \$125, pawns it for \$25 and tells hubby she found the ticket. He decides to get her the coat but loses the ticket. A tramp finds it and sells it to young Murehead, who is the sweetheart of Mr. Warrington's stenographer. In the meantime Mr. Warrington explains his loss to his wife, and she in turn becomes excited enough to throw everything throwable at poor hubby, who finally escapes to his office and informs his stenographer to allow no one into his private office. His wife follows, and upon recognizing the box containing the fur coat, comes to the conclusion that her husband had redeemed it as a surprise. But upon investigating she finds that the box contains a discarded coat. Then she thinks her husband is entertaining a female friend in the private office, but when the stenographer again appears, attired in the coat and is about to leave with Murehead, Mrs. W. demands the fur. Of course she loses out, and after the young couple depart she confesses her du-

THEATRES and OPERA HOUSES

We insert advertisements in this column at a special rate of \$1.75 per space line for 2 months (or 13 times). This will enable local managers to keep their houses prominently and continuously before the managers of companies. During the time the ad. is running we will send each advertiser a copy of The Clipper free.

WANTED, First class attractions for season 1912-13. GRAND THEATRE, just opened, Kittingburg, Pa. near Pittsburgh. Seating capacity, 900; stage, 32x60. Fully equipped. Drawing population, 25,000. Address GRAND THEATRE.

WANTED—Good Shows, for Fraternal Hall, Oxford, Md. Seating capacity 325. Population of town, 1400. Good for one night shows with band.

WANTED—One Nighters. Musical Comedies and Vaudeville. Oldest house, with established business. Nothing but clean high class attractions need answer. Magnet Theatre, Losoke, Ark.

WANTED, SMALL ATTRACTIONS. Have picture house, but can play small repertoire, musical comedy or comedies, minstrel or traveling vaudeville cos. New house. MAJESTIC THEATRE, LON- OKE, ARK. 20 miles east of Little Rock. They want women and comedy here. Write. Good business.

RED HOOK LYCEUM, Red Hook, Dutchess Co., N. Y. Best show town along the Hudson. Seats 400. Electricity, steam heat, full scenery, dressing rooms, complete. Wanted, First Class Attractions. VAN DE BOGART & GRIPPING.

BEFORE AND AFTER THEATRE MOUQUIN'S

6th Ave., bet. 27th and 28th Sts., New York
MOST POPULAR
FRENCH RESTAURANT
PARISIAN CAFE: MUSIC 6.30 TO 1 A.M.

EMS PASTILLES

Lozenges, made of Natural Mineral Salt of the Royal Springs at the spa EMS, Germany. Reliable remedy for COUGHS, SORE THROAT, HOARSENESS. 25 cents. At druggists, or Chas. von der Bruck, 61 Park Place, New York.

plcity to hubby, who heartily enjoys the joke. It has a delightful ring to it from beginning to end.

(Continued on page 17.)

Under the Sole Management of David Belasco

David Warfield

"A Good Little Devil"

By Mme. Rosemonde Gerard
(Mme. Rostand)
and M. Maurice Rostand

William Elliott and David Belasco present

"The Governor's Lady"

By Alice Bradley

"The Woman"

By William C. DeMille

"THE CONCERT"

By Herman Bahr
with

LEO DITRICHSTEIN

**SEASON
1912-1913**

Frances Starr

"Years of Discretion"

By Frederick Hatton and
Fannie Locke Hatton

"The Case of Becky"

By Edward Locke

**"The Return of
Peter Grimm"**

By David Belasco

THE BELASCO THEATRE
WEST 44th STREET
NEW YORK CITY

THE REPUBLIC THEATRE
WEST 42d STREET
NEW YORK CITY

HUDSON THEATRE, 44th Street, just East of B'way,
HENRY B. HARRIS ESTATE, Manager
Eve., 8.15. Matinee, Wed. and Sat., 2.15.

- "A smashing hit."—Press.
- "A novelty at last."—Tribune.
- "Scores a hit."—Acton Davies, Eve. Sun.
- "A clever idea."—Louis Sherwin, Globe.
- "Distinctly worth while."—A. Klauber, Times.
- "Clever, entertaining, delightful."—Alan Dale.
- "Deserves the greatest popular success."—Sun.
- "Has the double appeal for young and old."—Herald.
- "Best dream play since 'A Message From Mars.'"—Burns Mantle, Eve. Mail.
- "Lose no time—See 'The Poor Little Rich Girl.'"—Charles Darnton, Eve. World.

ARTHUR HOPKINS, Presents

THE POOR LITTLE RICH GIRL

A PLAY OF FACT
AND FANCY
By ELEANOR GATES

WANTED, FOR

Boyd Burrowes' Dramatic and Specialty Shows

Tent season opening May 5. Rehearsals start April 24

First Class Dramatic and Vaudeville People

IN ALL LINES

ACTORS WHO DOUBLE B. and O., MUSICIANS WHO DOUBLE STAGE, A1
DIRECTOR WITH OR WITHOUT SCRIPTS

9th season in this territory. I pay transportation and table board. Tell all with lowest salary. Week
stands. Chas. Monroe, Geo. Havlin, C. L. Douglas, Write.

Address BOYD BURROWES, Fremont, Nebr.

**JOHN J. COLLINS
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VAUDEVILLE THEATRES EXCLUSIVELY**

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NEW YORK CITY

WE CAN ALWAYS USE GOOD ACTS

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JAMES

MANNY AND FALCO

In a New Act, by Thomas J. Gray

Management JACK HENRY

THE STILLWELL BILL.

AN ACT

To amend the penal law, in relation to vaudeville and moving picture entertainments on the first day of the week.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Section 1. Section twenty-one hundred and fifty-two of chapter eighty-eight of the laws of nineteen hundred and nine, entitled "An act providing for the punishment of crime, boxing with or without gloves, sparring contest, trial of strength, or any part or parts therein, or any circus, equestrian or dramatic performance or exercise, or any performance or exercise of jugglers, acrobats, club performances or rope dancers, or presenting, or in any manner displaying pictures or views, either moving or stationary, or operating or permitting to be operated any moving picture machine or other appliance, mechanical or otherwise, for the production of such pictures or views on the first day of the week is forbidden; and every person aiding in such exhibition, performance (or), exercise or forbidden act by advertisement, posting or otherwise, and every owner or lessee of any garden, building or other room, place or structure, who leases or lets the same for the purpose of any such exhibition, performance (or), exercise or forbidden act, or who assents to the use of the same, for any such purpose, if it be so used, and every person, firm, association or corporation which shall furnish or supply electricity or gas to any garden, building or other room, place or structure for use in any manner connected with such exhibition, exercise or forbidden act, is guilty of a misdemeanor. In addition to the punishment therefore provided by statute, every person violating this section is subject to a penalty of five hundred dollars, which penalty "The Society for the Reformation of Juvenile Delinquents" in the City of New York, for the use of that society, and the overseers of the poor in any other city or town, for the use of the poor, are authorized, in the name of the people of this State, to recover. Besides this penalty, every such exhibition, performance (or), exercise or forbidden act, of itself, annuls any license which may have been previously obtained by the manager, superintendent, agent, owner or lessee, using or letting such building, garden, room, place or other structure, or consenting to such exhibition, performance (or), exercise or forbidden act.

2. This act shall take effect Sept. first, nineteen hundred and thirteen.

THAT'S WHAT THEY ALL SAY

We are still on the job, and look for THE CLIPPER as regularly as we do our salary. With best wishes for continued success, we are, sincerely,
BURT AND MAYO.

MORT STEECE MAMMOTH PRODUCTION OF UNCLE TOM'S CABIN

(UNDER CANVAS)

Traveling in our own private Pullmans **3 CARS**

50 People--25 Head of Stock--5 Imported Siberian Bloodhounds

THE LARGEST SHOW OF ITS KIND EVER ORGANIZED

The Ringlings of the Tom Business--**EVERYTHING NEW**

CAN USE A FEW MORE USEFUL TOM PEOPLE AND MUSICIANS

MORT STEECE, Spaulding and Grand Avenues, Chicago, Ill.

A. G. Delamater

Producer of Clean Plays

249 West 42d St., New York

Announces the continued success
of the one big box office winner

GENE STRATTON-PORTER'S GREAT NOVEL

FRECKLES

Dramatized by Neil Twomey

Music by Anatol Friedland

Reading, Pa.	\$1,005.75	Youngstown, O.	\$619.00
Laurens, Pa.	906.00	Akron, O.	924.00
Harrisburg, Pa.	964.50	Canton, O.	738.00
Elle, Pa.	693.50	Pt. Wayne, Ind.	846.00
Troy, N. Y.	1,337.00	Muncie, Ind.	925.00
Poughkeepsie, N. Y.	620.00	Marion, Ind.	817.00
Gloversville, N. Y.	768.00	Terre Haute, Ind.	753.25
Utica, N. Y.	830.00	Bloomington, Ill.	645.50
Plainfield, N. J.	924.00	Springfield	646.00
Ocean City, N. J.	861.00	Marshalltown, Ia.	830.50
Cumberland, Md.	1,213.75	Des Moines, Ia.	573.75
Charlestown, W. Va.	1,112.75	Enid, Okla.	718.50
Wheeling, W. Va.	1,306.25	Amarillo, Tex.	684.00
Wichita Falls, Tex.	702.25	Bluefield, Va.	620.00

BOX OFFICE STATEMENTS TELL THE TALE

INNESS-RYAN



THE COWBOY MILLIONAIRE

SELIG'S WESTERN MASTERPIECE

A STORY OF THE FAMOUS DIAMOND S. RANCH IN TWO PARTS CROWNING TRIUMPH OF ALL WESTERN FEATURES
A Thrilling, Viole and Humorous Comedy Drama of Cowboy Life

DEPICTED IN WONDERFUL MOTION PICTURES

Pronounced by critics everywhere as the Most All-enthralling, Fascinating and Laughable Subject of the kind ever enacted before the camera. Two Thousand Feet of Superb Photography, Gorgeous Settings, Natural Western Scenery, Clever Action, Laugh Provoking Comedy and Thrilling Incidents.

BRONCHO BUSTING...BUCKING HORSES
EXPERT ROPING...RECKLESS RIDING
STEER THROWING...COWBOY SPORTS

The Film That Cost a Fortune to Produce...The Cost to You Is Next to Nothing
Don't Miss the Chance to See This Great Picture

Released as a Special Feb. 3. Have you booked it yet?

SELIG'S INVINCIBLE FIVE-A-WEEK

FEB. 24. The College Chaperone An uproarious college comedy written by Mabelle Hicks Justice. A story of two college boys and their girls, who were invited to attend the annual promenade. The absence of the regular chaperone causes a necessary impersonation. Very funny farce.	FEB. 27. The Bank's Messenger A virile drama of the West, and the dangers that used to confront the bank riders. Exciting plot and thrilling situations mark this picture as unusual. William Duncan, Myrtle Stedman and Lester Cunico are seen in leading roles.
FEB. 25. The Flaming Forge The story of the cobbler's son and the smithy's daughter made famous by Longfellow. A quaint, picturesque tale of finally New England days. Beautiful settings and excellent action.	FEB. 28. The Understudy An unusual, interesting and fascinating story of the stage, depicting the struggles of an ambitious actress, who finally "gets her chance." Exceedingly atmospheric and cleverly acted.
FEB. 26. Yankee Doodle Dixie A delightful comedy which depicts the troubles that arose over an attempt to secure harmony between two old soldier musicians. One is a federal, the other a confederate. The result is obvious. Clever theme and laughable situations.	ON THE WAY! SOON TO BE RELEASED! WATCH FOR IT! "ALONE IN THE JUNGLE" THE NEVER-TO-BE-EQUALLED WILD ANIMAL SENSATION

SELIG

POLYSCOPE COMPANY

20 EAST RANDOLPH STREET - CHICAGO, ILL., U. S. A.

MOTION PICTURE NEWS

FILMS REVIEWED.

(See page 16 C.)

"How They Outwitted Father" (Edison). Released Feb. 5.
A corking good comedy, written by Milton Goldsmith.
A girl's father attempts to choose a husband for her. But she is in love with her "daddy" secretary, so the latter disguises himself as her father and when the favored suitor calls he is given a warm reception by the young couple. The real father turns up, thinks his duplicate a lunatic and summons the police. Before the officers arrive the lover appropriates his rival's clothes and makes him don the old man's disguise in an adjoining room with the result that "father's choice" is dragged off and the secretary rewarded with the daughter's hand.
It is a continuous laugh from start to finish. Herbert Prior was the father, Augustus Phillips the lover, Gertrude McCoy the girl, and Wm. Wadsworth the rival. Each was individually fine.

"A White Rose" (Pathe). Released Feb. 5.
A comedy that tells how a young widow changed her view of the opposite sex. Mabel Barlow, the widow, swears "never again" to her father's plan that she accept a Captain Harding, U. S. N., should he propose, and in order to avoid meeting the expected friend she goes on a visit to her young married friend's home. Here she tells Mrs. Jefferson, the young wife, that "all men are alike," and that her husband is no exception. To prove it she writes Mr. Jefferson a note, stating that the young woman is desirous of making his acquaintance, states a place of meeting, and tells him to wear a white rose so that she'll know him.
The scene then shifts to Mr. Jefferson's club, where we see him meet an old friend, the same Captain Harding. He takes Harding to his home, and upon finding the note, decides that the captain should keep the appointment. Harding leaves, but soon after Jefferson remembers he neglected the white rose he must wear. Mrs. Jefferson sees her husband pick a white rose from a bunch he brought in, and leaves the house. He overtakes Harding, and starts back. The young widow spots who she supposes is her friend's husband, but when Harding insists that they attend a show or something (no caption),

she flees from him and returns to the Jefferson home, where Harding also turns up soon after, and mistaking her for Mrs. Jefferson, is about to make getaway when Jefferson meets him at the front door and insists he must come back. Then follows an explanation and all is righted with the wedded couple, while the young widow accepts Harding's proposal just as her father enters the room and congratulates all hands.
The picture got over nicely, but why the individual acting the character of Mr. Jefferson wore a deep mourning band on his derby, is a mystery to us. It was an unexcusable blunder on the producer's part.

"How It Happened" (Selig). Released Feb. 7.

Any picture in which Wm. Duncan and Myrtle Stedman work you can sit back in your seat and feel assured you're going to like it. Mr. Duncan is as expert in writing scenarios and producing them as he is in acting the principal male roles of Selig's Western company.
In this we see him as Dan Ryan, a beloved, big-hearted cowboy, in love with the daughter of the town's saloonkeeper. The latter dislikes Dan, and threatens him if he does not cease his attentions to the girl. The next scene shows the daughter empty the cartridge chamber of her father's gun, without knowing it, she throws the cartridges into the coal-scuttle in the saloon. Dan secures a marriage license. He then meets his sweetheart, and they are about to elope when the father, with the harmless gun, interrupts the getaway, and again threatens Dan. Returning to the store we see the saloon-keeper put the contents of the scuttle into the stove. There follows an explosion and one of the discharged bullets lodges in the man's shoulder. Dan is accused of the act, and after a hot chase on horseback, he cunningly loses his pursuers. Right here are shown some of the beautiful open country scenes which cannot pass by without your appreciation.
The disgusted posse are shown returning, the camera having snapped them from above the roadway, and a close up view shows Dan watching them. He then returns to the saloon, covers the cowboys with his gun, and swears himself innocent of the crime after he had discovered the empty cartridges in the stove-grate. Even the girl holds sue-

picion against her sweetheart until he takes the scuffle, explains the cause of the shot, and then she tells of how she emptied her father's gun and unconsciously dropped the cartridges into the scuttle. Dan is cleared, and, outside the house, he is about to destroy the license when his sweetheart interrupts his act and assures him they can make use of it.

The story is gripping and commendably produced. Myrtle Stedman and Lester Cunico played the daughter and father roles in their usual good way.

Besides being convincing in its idea the film is replete with picturesque spots. Tod.

The Seventy-sixth Street Amusement Co. has been formed by H. E. Levy, Grant W. Anson and Myer Jacobs.

Tim K. L. Hines Realty Co. has been incorporated by Petre Axelrad, Katherine L. Hines and Morris Robinson.

Wm. Elliott will be interested in a new film making concern.

A burning film caused a panic in the Samba, moving picture theatre, at Shelburn, Ind., Feb. 2, with a loss of \$350.

Wm. Thomas recently opened a new picture house in Knightsville, Ind.

Application has been made to the Pennsylvania State authorities for charters by Salvatore D'Agostino, Vincenza Benvenuto and Amos H. Knight for the Dekabe Amusement Co.; by F. K. Hinsel, C. U. Martin and S. C. Seymour for the Eureka Amusement Co., and by Edwin E. Smith, Columbus Stamper and Wm. B. Sloan for the Manhattan Amusement Co. All three corporations will finance the erection of moving picture houses in Philadelphia.

The following picture scenarios by Roy L. McCordell have been accepted: Carlton M. P. Co., "Uncle High Hat"; Kalem M. P. Co., "A Hero's Reward"; Kinemacolor Co., "Dear Little Dancing Dora"; Essanay M. P. Co., "The Village Post"; Pilot Film Corporation, "The Doll and the Devil"; Rex M. P. Co., "The Troubadour's Triumph"; Selig Polyscope Co., "The Somnambulist"; "Seeds of Silver"; "The Tattle Tale"; "A Jolt for the Janitor"; Vitagraph, "There's Music in the Hair."

GRACE ELINE left "The Lady of the Slipper" Co. last week to become a member of the Eastern Stock Co. of the Thanhouse Film Co.

Recently, in Los Angeles, the photoplayers reading there voted Mabel Normand, of the Keystone Co., the most popular leading woman in motion pictures. Miss Normand will lead the grand march, with Fred Mace, at the Shrine Auditorium.

The Columbia Film Co. has been incorporated, capitalised at \$100,000. It is proposed to employ three companies of fifty people each. Otis B. Thayer, formerly with Selig, will be managing director.

CINCINNATI FILM NEWS.

Cincinnati merchants have arranged for a trip to Panama, under the auspices of the Chamber of Commerce. A series of colored views of Cincinnati will be shown. C. A. Gilliam has been chosen as official photographer of the expedition, and many views will be taken and exhibited in the Queen City upon the return of the excursionists.

Dr. Behrmer is planning a new picture theatre at 3737-39 Eastern Avenue, to have a seating capacity of 600. Two stores and several apartments are contemplated in the improvement.

The first of the Runey Cincinnati Weekly Reviews showed at the Royal included Cincinnati food views, anemic children and the First Intermediate School, officers of the Union Central Life Insurance Co., Newport Relief Committee, First excavation of the terminal station, moving van in flood, Jews of many lands, a temporary cafe in the flooded district, collapse of the Carlisle Building and poultry show prize winners.

"Sheridan's Ride" was a picture that did a tremendous business wherever shown.

The Alhambra featured the Italian-American detective film, in three reels.

Fifth Street, between Race and Elm, is now called "Motion Picture Square."

The Sun, Colonial, Lubin's and Alhambra are all located in close proximity.

Sarah Bernhardt and Mme. Rejane were rival "picture stars" on West Fifth Street during the week.

TWO THEATRE ORDINANCES.

The folks moving picture theatre bill will come up for discussion on Feb. 15 before the New York Board of Aldermen. Member of the Board White has also introduced a resolution bringing all places of amusements into the theatre class, which would necessitate fireproof construction, alleys on all three sides, and conditions in general which would quickly put all store theatres out of business.

The folks bill as amended favors the smaller houses with certain restrictions. At the meeting last week Alderman White charged Alderman Folks with working for certain moving picture interests, and that he is on the National Board of Censors which, said White, is in the pay of the film trust.

Folks retorted this, saying: "I have been a member of the National Board of Censorship for three years, and it has done good work to improve the films, both here and throughout the country. Alderman White represents the Fox theatrical interests, and he has good reasons for opposing the ordinance."

The vote to have the ordinance laid over was 42 to 25. Alderman Dowling's resolution to hold a public hearing on all the proposed ordinances was unanimously adopted.

THREE MORE FOR PHILADELPHIA.

The big brownstone mansion at the Southwest corner of Broad and Thompson streets, right in the heart of the "swell" residential section of Philadelphia, has been bought by Kahn & Greenberg, realty operators, who will erect there a moving picture house, where it is announced that only travel pictures will be shown, at 10 and 20 cents admission. It will be a one-story structure, with an exterior of white glazed terra cotta, and will have a seating capacity of 500. The dimensions of the building will be 25 by 160 feet.

W. E. Butler has purchased a plot at Nos. 2924-2928 Richmond Street, which he will improve by the erection of a moving picture house, 60 by 100 feet, with a six hundred seating capacity.

Spaulding & Zorn have been granted a permit by the Bureau of Building Inspection for a \$20,000 moving picture and vaudeville theatre at the intersection of York, Howard and Hope streets. The theatre will occupy an area of 78 by 108 feet, and will provide a seating capacity of one thousand.

NEWARK PICTURE NEWS.

The Bellevue, the latest addition to the string of picture theatres in Newark, N. J., is elaborately complete in every detail, including a copper marquee to the curb, in front of the house. This theatre cost \$35,000, and has been leased by Pollak & Co.

The city authorities of Newark, N. J., are considering a plan to form a bureau which will have absolute control over the entire moving picture business of that city.

Harry Goldstein, Frank Trensch and Byron S. Klotz were each fined \$50 and costs, last week, for conducting a moving picture theatre without a license.

CHANGE AT CARNEGIE LYCEUM.

Owing to previous bookings of this theatre there was no matinee or evening exhibition of the Kinemacolor picture of "The Making of the Panama Canal" and "Actual Scenes of the Balkan War," at the Carnegie Lyceum on Monday, Feb. 10, and during the remainder of the week matinee exhibitions only of the color films will be given. Twice daily after this week.

GREATER NEW YORK FILM RENTAL CO. LOSES.

Justice Edward H. McCall, in the Supreme Court, last week found in favor of the defendants in the suit of the Greater New York Film Rental Co. vs. the Motion Picture Patents Co. The justice bases his opinion in the fact that the distribution of moving picture films is not a necessity for public good.

HENKEL-UNIVERSAL SUIT POSTPONED.

Many rumors are flying around film circles as to the outcome of this suit, and the future of the Universal. However, nothing definite is known as yet. The case, which was to be heard before a Justice of the Supreme Court, Feb. 11, was postponed until Feb. 13.

RELEASES.

LICENSED FILMS.

Essanay.

Feb. 11—"Old Knotts" (Com.)
Feb. 12—"The Girl in the Case" (Com.)
Feb. 13—"Across the Great Divide" (Dr.)
Feb. 14—"The Three Queens" (Dr.)
Feb. 15—"Broncho Billy's War" (Dr.)
Feb. 16—"Bound to Occur" (Com.)
Feb. 17—"Where the Mountains Meet" (Dr.)
Feb. 18—"Teaching Hicksville to Sing" (Com.)
Feb. 19—"Identical Identities" (Com.)
Feb. 20—"Broncho Billy and the Sheriff's Kid" (Dr.)

Selig.

Feb. 10—"Pierre of the North" (Dr.)
Feb. 11—"Don't Let Her Know, or The Bliss of Ignorance" (Dr.)
Feb. 12—"Her Only Son" (Dr.)
Feb. 13—"Bill's Birthday Present" (Com.)
Feb. 14—"A Little Hero" (Dr.)
Feb. 15—"Two Men and a Woman" (Dr.)
Feb. 16—"The Pink Opera House" (Dr.)
Feb. 17—"The Boy Bird" (Com.)
Feb. 18—"The Yosemite Valley in Winter" (Ed.)
Feb. 19—"Nobody's Boy" (Dr.)
Feb. 20—"Range Law" (Dr.)

Kellipase.

Feb. 12—"A Business Shark" (Dr.)
Feb. 13—"Shades and Frogs" (Ed.) On same reel, "Getting Even" (Com.)
Feb. 20—"Blackpool, the Coney Island of England" (Travel). On same reel, "Animals in the London Zoo" (Edn.), and "His New Watch" (Com.)

Cineas.

Feb. 11—"For Mother's Sake" (Dr.)
Feb. 12—"One on Them" (Com.)
Feb. 13—"The Conjurers" (Com.) On same

What Practical Film Men and Noted Critics Say of

"AS IN A LOOKING GLASS"

"'As In a Looking Glass' is a revelation in motography to me. . . . Never before have I seen as much real action in every foot of film as in this one. . . . Accept my order for two sets of every Leonard feature you release."

JOSEPH HOPP,

Pres. Standard Film Exch., Chicago, Ill.

"The greatest American feature I have ever seen. Put me down for two sets of all Leonard productions for Eastern Pennsylvania."

J. BRUCE MacDANIEL,
Gen. Mgr. State Rights Film Co., 1204 Race St., Philadelphia, Pa.

"'As In a Looking Glass' is certainly one great production."

JOE ENGEL.

"Miss Marion Leonard was never seen to better advantage than in this forcefully dramatic picture. The character she plays is so wide in its scope, so full of storm and sunshine, that it gives her an almost unexampled chance to use her great power of depicting emotion. The spectator sitting before the screen is held from first to last by the strong affecting story so truthfully acted, by the terrible fate that peers through it and gives it a moral purpose, and by the indescribable beauty of its backgrounds that have been photographed into lovely pictures."

H. C. JUDSON,

Moving Picture World.

WE BUY AND SELL SECOND-HAND

FILM and MOVING PICTURE MACHINES

WESTERN FILM BROKERS

538 S. Dearborn St., Chicago, Ill.

Feb. 22—"His Redemption" (Dr.)
Feb. 23—"Fooling Papa" (Com.) On same reel, "When a Man's Married" (Com.)
March 1—"A Manly Marty" (Dr.)

Feb. 10—"A Trap to Catch a Burglar" (Com.)
Feb. 11—"Papa Puts One Over" (Com.)
Feb. 12—"Buttercups" (Dr.) On same reel, "The Panama Canal" (Ed.)
Feb. 13—"The Weapon" (Ed.)
Feb. 14—"The Man Higher Up" (Com.)
Feb. 15—"Polly at the Ranch" (Com.)
Feb. 16—"A Corner in Crooks" (Com.)
Feb. 17—"Just Show People" (Dr.)
Feb. 18—"Beau Brummel" (Dr.)
Feb. 19—"Mr. Ford's Temper" (Com.-Dr.) On same reel, "Views of Ireland" (Scenic).
Feb. 20—"Cinderella's Slipper" (Com.-Dr.)
Feb. 21—"The Locket" (Dr.)

Feb. 10—"Harris' Breaking In" (Dr.)
Feb. 11—"The City of San Francisco" (Scenic).
Feb. 12—"Dangers of the Street" (Dr.) On same reel, "A Heroic Rescue" (Com.)
Feb. 13—"The Doctor's Photograph" (Dr.)
Feb. 14—"The Old Monk's Tale" (Dr.)
Feb. 15—"The Press Gang" (Com.) On same reel, "Oh, What a Boob" (Com.)
Feb. 16—"A Father's Lesson" (Dr.)

Feb. 10—"Down on the Rio Grande."
Feb. 11—"The Higher Duty."
Feb. 12—"Orange Growing." On same reel, "The Best Cure."
Feb. 13—"The Regeneration of Nancy."
Feb. 14—"The Mayor's Waterloo."
Feb. 15—"A Wild Man for the Day." On same reel, "Training a Tightwad" (Com.)
Feb. 22—"The Unknown" (Dr.)

Feb. 10—"Pathe's Weekly, No. 7."
Feb. 11—"A Drama in the Air" (Special-Dr.)
Feb. 12—"The Electrotyping Process" (O. G. P. O. Ed.) On same reel, "Salt Industry in Sicily" (O. G. P. O. Ind.)
Feb. 13—"The Artist's Trick" (Com.-Dr.)
Feb. 14—"The Clutch of Conscience" (Dr.)
Feb. 15—"The Hedgehog" (O. G. P. O. Science). On same reel, "Borneo Pottery" (O. G. P. O. Custom).
Feb. 16—"From Pen to Pick" (Com.)
Feb. 17—"Pathe's Weekly, No. 8."
Feb. 18—"Love" (Com.-Dr.)
Feb. 19—"The Prodigal Brother" (Dr.)
Feb. 20—"Maggie Tries Society Life" (Com.)
Feb. 21—"The Great Centipede" (Science). On same reel, "How Blar Pipes are Made" (Ind.)
Feb. 22—"His Date With Gwendoline" (Com.) On same reel, "Picturesque Tasmania" (Travel).

Feb. 10—"The Buckskin Coat" (Dr.)
Feb. 11—"The Belle of North Wales" (Dr.)
Feb. 12—"The Game Warden" (Com.) On same reel, "Trislie and the Press Agent" (Com.)
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BOSTON, 218 Tremont St. PHILADELPHIA, 50 No. 8th Street SAN FRANCISCO, 701 Pantages Theatre Building

Charleston, S. C.—Academy (Ed. T. White, mgr.) "The Climax" Feb. 10. "Hearth" 12, 13. Aurora Opera Co. 19, 20.

VICTORIA (Pastime Amusement Co., mgrs.) Bill week of 10: The Englands, Doyle and Klum, Black and Black, Walter Brower, and Wormwood Animals.

MARYETIC, WONDERLAND, LYRIC, ORCHARD at Una, picture houses, are all doing good business.

DON'T OVERLOOK "ICE HERRIES"

DON'T OVERLOOK "JOE HEPP."

THE NEW YORK CLIPPER

Founded in 1853.
THE FRANK QUEEN PUBLISHING CO. (Limited)
PROPRIETORS.
ALBERT J. BORIE
EDITORIAL AND BUSINESS MANAGER.

NEW YORK, FEBRUARY 15, 1913

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

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of THE CLIPPER is located at Room 505, Ashland Block, Chicago, Warren A. Patrick, manager and correspondent.

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Brentano's news depot, 37 Avenue de l'Opera, Paris, France; Diamond News Co., 126 Prado, Havana; Manila Book and Stationery Co., 128 Escolta, Manila, P. I.; Gordon & Gatch, 123 Pitt Street, Sydney, N. S. W., Australia.

SIXTY YEARS.

With this issue THE NEW YORK CLIPPER begins its sixty-first consecutive publication year. No periodical could exist for so long a period without solidity and merit back of it. Founded in 1853 by Frank Queen—one of the grandest, most generous and self-sacrificing men that ever existed—it has progressed along the lines which he laid down ever since. It has never swerved from the policy of treating everyone with equal fairness, and at no time has the greed for gain warped the judgment of its management. Other amusement papers have come into existence and passed away, leaving nothing behind them but a memory.

THE CLIPPER has seen the great vaudeville business develop from the coarse concert hall, and lent its aid and support to this form of amusement when the press of the entire country was outspoken in condemnation of it. It has seen, and lent its aid to, the development of burlesque from the crude show of bygone times to the elaborate shows of the present day. It has aided in the wonderful growth of the motion picture business, and has followed along, and kept in touch with, the condensation of the numerous circus companies into the gigantic circus enterprises of to-day. It has been the mainstay in developing the professional music business which has now grown to gigantic proportions, and THE CLIPPER has proven itself to be the only profitable advertising medium for this great business.

It has been identified with every branch of the amusement profession, and is to-day the only publication which covers the entire amusement field. In entering upon another year THE CLIPPER assures its friends that it will continue to devote its best efforts to their interests, and that it will continue to give the best and most readable theatrical and show paper in existence. During the coming year all of the departments which have made THE CLIPPER popular will be continued, and wherever possible they will be improved, and, in addition there will be new features.

One of the new features already started is THE CLIPPER "Registry Bureau," in which every performer has the opportunity of having any part of his original work permanently registered so that an authentic record of it can be produced at any time in the future. This must obviously prove of incalculable value to every one in the profession in proving the priority of their inventions, or inceptions of anything they produce. A full explanation of the system appears in our regular editions.

More space will be given to carnivals, parks, fairs, circuses and all other outdoor amusements; in fact, THE CLIPPER will be kept at all times fully up to the times in everything relating to shows. In conclusion, we heartily thank our friends for their loyal patronage in the past, and we hope to merit a continuance of it in the future.

BRAVE LAD THIS.

Valvor Balfour, eight years old, prevented a panic in a theatre in South Manchester, Conn., Feb. 7, by a lively song, when his father and others behind the curtain on the stage were fighting a fire.

Though the spectators knew there was a little fire blazing, their fears were quieted by the presence of the boy on the stage, who sang "All Aboard for Blanket Bay."

The boy's voice was choked at times with smoke, but he kept bravely on. Meantime the spectators quietly were going out of the playhouse.

When the house was cleared the boy's father, J. Edward Balfour, picked him up and kissed him.

"THE BRIDAL PATH" PRESENTED.

"The Bridal Path," a comedy in three acts, by Thompson Buchanan, was first produced Feb. 6, at the Shubert Theatre, Rochester, N. Y. The cast included: Ann Murdoch, Robert Warwick, Lucille Watson, Christine Campbell, Mrs. Charles Craig, Fay Painter, Florence Shore, Felix Krembs, Bernard Fairfax, William H. Sams, A. T. Hendon and others. The play comes to the thirty-ninth Street Theatre, New York, Feb. 18.

ANYONE KNOW PHILLIPS?

Guy W. Woodford writes from Whitehall, N. Y., to know if anyone knows the whereabouts of Wm. F. Phillips or any of his brothers, George, Charles and John.

KLAW & ERLANGER'S Attractions and Theatres

SEASON 1912-13

GENERAL OFFICES: NEW AMSTERDAM THEATRE BUILDING 214 WEST 42d STREET, NEW YORK CITY

Managers' Exchange Offices: New Amsterdam Theatre, New York City New Orleans Theatres: the Tulane and the Crescent

"THE HOUSE BEAUTIFUL" New Amsterdam 42d St. W. of B'way Eves. 8.15 Wed. and Sat. Mats. 2.15	Liberty 42d St. W. of B'way Eves. 8.15 Wed. and Sat. Mats. 2.15	In Ass'n with CH. FROHMAN Knickerbocker B'way and 38th St. Eves. 8 sharp Mat. Sat	In Ass'n with COHAN & HARRIS Gaiety B'way and 46th St. Eves. 8.15 Wed. and Sat. Mats. 2.15	In Ass'n with COHAN & HARRIS Geo. M. Cohan's B'way and 42d St. Eves. 8.15 Mats. Wed. and Sat. 2.15
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At the Liberty Theatre (In Association with JOSEPH BROOKS) The Season's Most Conspicuous Dramatic Success. "Milestones" By ARNOLD BENNETT and EDWARD KNOBLAUCH	At the New Amsterdam Theatre The last word in musical comedy "Oh! Oh! Delphine!" Founded on the French Farce, "Villa Primrose" By Georges Berr and Marcel Guillemaud Book and Lyrics by C. M. S. McLELLAN Music by IVAN CARYLL Staged by Herbert Gresham Ensembles by Julian Mitchell	At the Criterion Theatre Robert Hilliard In "The Argyle Case" By HARRIET FORD and HARVEY J. O'HIGGINS Written in co-operation with Detective WILLIAM J. BURNS
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A Comedy "The Fool's Dance" By LEO BIRINSKI	The Musical Comedy "The Money Burners" By GLEN MACDONOUGH and RAYMOND HUBBELL	A musical comedy, entitled "The Little Cafe" (From Tristan Bernard's farce) Music by IVAN CARYLL Book by C. M. S. McLELLAN
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IN ASSOCIATION WITH JOSEPH BROOKS

GEN. LEW WALLACE'S "Ben Hur" Arranged for the stage by WILLIAM YOUNG Music by EDWARD KNOBLAUCH Greatest Play of Modern Times	Maclyn Arbuckle In "The Round Up" A Stirring Play of the Arizona Desert By EDMUND DAY Sixth Season	"Rebecca of Sunnybrook Farm" By KATE DOUGLAS WIGGIN and CHARLOTTE THOMPSON Fourth Year	The Season's most conspicuous dramatic success "Milestones" By ARNOLD BENNETT and EDWARD KNOBLAUCH
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PLAYS ON TOUR

Two Companies in the Musical Comedy de Luxe "The Pink Lady" Words by C. M. S. McLELLAN Music by IVAN CARYLL New York and London Co. and the Southern and Western Co.	Henry Miller in "The Rainbow" By A. E. THOMAS	Otis Skinner (By Courtesy of Charles Frohman) In an "Arabian Night" "Kismet" By EDWARD KNOBLAUCH Produced and Managed by HARRISON GREY FISKE	EUGENE WALTER'S Dramatization of the Popular Novel "The Trail of the Lonesome Pine" By JOHN FOX, Jr. With Charlotte Walker
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IN ASSOCIATION WITH CHARLES FROHMAN

BLACKSTONE THEATRE, CHICAGO OLYMPIC and CENTURY THEATRES, ST. LOUIS	METROPOLITAN THEATRE, SEATTLE MASON OPERA HOUSE, LOS ANGELES	ATLANTA THEATRE, ATLANTA EMPIRE THEATRE, SYRACUSE
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MAY AFFILIATE AGAIN.

The rumor in the air for many months that Klaw & Erlanger and the Shuberts may settle their differences looks now as if there was some truth in it. The opposition has undoubtedly cost both sides many thousands.

PEORIA TO HAVE HIPPODROME.

PEORIA, Ill., Feb. 8. (Special Correspondence to THE CLIPPER.) By the terms of a lease signed Wednesday, Feb. 5, the Seaver Amusement Company takes over the unfinished Temple Theatre, in the 200 block South Jefferson Avenue, for a term of twenty years, at an annual rental of \$10,000, or a total rent of \$200,000 for the term.

The theatre will be opened next Fall as a hippodrome, and will give at popular prices—probably ten cents, twenty cents and thirty cents—a show embracing all the famous hippodrome acts that have scored such a success in the larger cities of the country.

The seating capacity of the building is to be increased from 1,270, as provided by the plans of the unfinished building, and will be increased to 2,002, making it the largest theatre in the State, with the single exception of the huge Auditorium in Chicago. It will also be the largest in the West with the exception of the Auditorium aforesaid, and the Hippodrome, in St. Louis, which has a seating capacity of approximately the same as the Peoria house will have.

The stage, which is also the largest in the State aside from that of the Auditorium, is approximately 92 feet wide, and so constructed with steel beams and foundations as to be enabled to bear the heaviest weights.

The contract calls for the completion of the theatre not later than Sept. 1 next. Associated with Mr. Seaver will be the Robinson Brothers, of this city, and other Peorians.

Vernon C. Seaver has thus added another to his extensive chains of amusement enterprises which have made him an important factor in the amusement world.

"ROMANCE."

This new Edward Sheldon play was produced Monday evening, Feb. 10, at the Maxine Elliott, New York. It has a prologue, three acts and an epilogue. Doris Keane and Wm. Courtenay played the leading roles. Other members of the company are: A. E. Anson, William Raymond, Louise Seymour, Gladys Wynne, Grace Henderson, Mrs. Charles Kay, Edith Hinkle, Claiborne Foster, Dora Manor, Mary Forbes, Paul Gordon, George Le Soir, Jennie Relfarth, Herman Nagel, Yorke Erskine, Alexander Herbert, Hermann Gerold, M. Morton and Harry George.

The prologue and the epilogue both take place in the bishop's library. Act one of the play proper is at the home of the banker, Cornelius Van Tuyl, on Fifth Avenue; act the second transpires in the study of the rectory, and act the third in the singer's apartments at the Brevoort.

V. C. C. REPRESENTATIVE NIGHT.

The House of Representatives was in session Wednesday night, Feb. 5, including Gene Hughes, Jo Paige Smith, Max Hart, M. S. Bentham, Frank Evans, Harry Weber, Frank Bohm, Irving Cooper, Pat Casey, John Peebles, Joe Pincus, M. E. Manwaring, James Plunkett, Thos. Fitzpatrick, James Clancy. A fine entertainment was provided by Felix Adler and Eddie Corelli, in one of their acts, mimicking "Don," the talking dog; Handers and Melliss, James Brockman, Charles Gillette, Irving Berlin, Jack Hazard, J. C. Nugent, Carroll and Fields, Robert E. Keane, Arthur Deagon and Stuart Barnes.

Managers' Night was the bill Feb. 12.

SYLVIA DE FRANKIE PRAISED.

Sylvia De Frankie is scoring finely with Jos. M. Gaites' "Girl of My Dreams" company, so it is proved by the press notices of all the cities this real good show has played. Sylvia does as good a "kid" number as can be scouted up, and following her engagement with the Gaites' shows, she is booked for a long season in vaudeville over in "dear old" England.

MINDED KINGSTON MOURNS.

Mindell Kingston World mourns the death of her mother, Caroline Dreyfus, who died at her residence, 1165 Minna Street, San Francisco, Cal., Jan. 31, in her fifty-eighth year. Interment was made in the Home of Peace Cemetery, that city, Feb. 3.

THE SHEEDY HOLDING CO.

This new corporation has been formed at Albany, N. Y., by Michael P. Sheedy, Samuel Merbach and Freeman Bernstein.

LASKY TO REST.

It is said that Jesse Lasky will make no more elaborate vaudeville productions this season.

HIPPODROME AND THEATRE BOOKING CORPORATION.

In this week's issue of THE CLIPPER will be found a half page announcement of the Hippodrome and Theatre Booking Association, which will open offices in Chicago, in the Fort Dearborn Building. The new corporation is headed by Frank L. Talbot, of the St. Louis Hippodrome, who has been repeatedly approached by many well known managers who have become discouraged.

After much deliberation Mr. Talbot has finally decided to open offices where honest dealings with both the artist as well as the manager will prevail, and has selected as his personal representatives, Dave Russell, for many years connected with the Stair & Havlin enterprises, and Roy C. Jones, who has been associated with Mr. Talbot ever since the Hippodrome has been projected, and who has been the dominant spirit in securing the high class attractions for the Hippodrome that have made that theatre famous the world over as the best of its kind. With this formidable trio of experienced veterans, and the support of the managers now in the association, it is a foregone conclusion that the up-to-date, independent managers will immediately avail themselves of the opportunity to co-operate with the Hippodrome and Theatre Booking Association.

Prominent managers who are already in the field, and hundreds of the leading artists of the vaudeville and circus world are welcoming Mr. Talbot's new enterprise, and are bending every effort in making Mr. Talbot's offices the success that Talbot made of the Hippodrome.

ORDINANCE REPEALED.

The City Council of Indianapolis, Ind., recently passed the ordinance over the mayor's veto repealing the ordinance prohibiting children under fourteen years of age from attending any vaudeville, burlesque or moving picture show, unless accompanied by their parents or guardian, or some person over twenty-one years of age having the written consent of the child's parents or guardian. The mayor sent an ordinance to the council chamber which would prohibit any child under fourteen from attending any place of amusement, whether admission is charged or not, unless accompanied by their parents or guardian, but there was no member of the council who was willing to introduce it. Councilman George L. Denny took the ordinance and said after studying it over that he might introduce it at the next regular meeting, which will be held 17.

ATLANTIC CITY NOTES.

At the Apollo, "Freckles" played here Feb. 3-6; "The Travelling Salesman," 10-12; "The Ghost Breaker," 13-15. "Children of Today" will be presented for the first time Feb. 17, by Cohan & Harris.

At the Savoy, week Feb. 10, are: Edwin Arden and Anne Sutherland, in "The Stoolpigeon"; Stuart Barnes, Three Dolce Sisters, Woodward's Posing Dogs, Barry and Mortimer; Rich and Le Non, the Warren Bros. and Emerson and Baldwin. For Feb. 17 Fay Templeton, Wilfred Clarke, Flora, are underlined.

WALLIE BROOKS IN TABLOID.

After producing and playing in musical stock in the West for the past six years, Wallie Brooks has drifted into vaudeville with one of his tabloids, entitled "The Country Girl," which is doing fine, and meeting with enthusiastic receptions in the Middle West.

CONSIDINE EXAMINES BIG TIM.

John W. Considine called Saturday, Feb. 8, on his partner, Timothy D. Sullivan, at the Yonkers sanitarium where Big Tim is confined, and made an unofficial examination of the patient. He was accompanied by a Dr. Kennedy, a well known alienist. The result was not made public.

AN APPEAL.

The following communication has reached us:

Mrs. L. R. Odell, a well known theatrical woman, is ill and in need at 401 South Twelfth Street, St. Louis, Mo. Her husband left Oct. 13, 1912, and has not been heard of since. He is known as "Frenchy."

"THE POOR LITTLE RICH GIRL"
FOR LONDON.

Arthur Hopkins may make a production of "The Poor Little Rich Girl" in London this Spring. If he decides to do so Arthur J. Keller will manage it.

AGENTS WELCOME AGAIN.

The booking offices of the Western Vaudeville Managers' Association are again open to the agents, as announced by Chas. E. Kohl last week.

DRESSLER SHOW READY.

Marie Dressler's show will open Feb. 15 at New Haven. A burlesque on "Camille" will be one of the features.

ALL THE IMPORTANT PLAYS FOR ROAD AND STOCK

THE

AMERICAN PLAY CO.

1451 BROADWAY, NEW YORK CITY

WRITE FOR CATALOGUE

Spooner Dramatic Company WANTS

Leading Man, Heavy and Juvenile Man who can play some strong characters, Versatile Leading Lady, must be attractive and have good wardrobe; General Business Woman for second place. First Class Piano Player, must double some parts

All must have first class, modern and square cut wardrobe for repertoire. Those doing specialties preferred. Tell all in first. Send latest photo. State height and weight. Intemperance or bad conduct means discharge without notice. Make salary low. Pay own. Play all sized towns. Open March 3. Address F. E. SPOONER, San Angelo, Texas.

WANTED IMMEDIATELY

Man Pianist double responsible bit, Character Woman with strong specialty, General Business Man with specialty

Sure salary. Steady work. State lowest salary, full particulars first letter. PIANIST wire. JOHN G. RAE, MILDRED, 15, 16, Madison So. Dak.; 17, Garden City; 18, Clark; 19, Castletown; 20, Estilline.

MISS CARIO PORTELLO HAS ESTABLISHED OFFICES

Suite 401, Mortimer Bldg., 166 W. Washington St., CHICAGO
INTERNATIONAL REPUTATION AS PRODUCER AND WRITER; PHYSICAL CULTURE, DELSARTE and DANCING TEACHER. ARTISTS PREPARED FOR VAUDEVILLE and MUSICAL COMEDY and INTRODUCED TO RESPONSIBLE MANAGERS. PERSONAL ATTENTION and CORDIAL CO-OPERATION. INTERVIEW OR WRITE.

To whom it may concern,

I wish to state that I, MRS. GENERAL TOM THUMB

Countess Magri and Count Magri, Are not and have not been, since January 14, 1913, under the direction or management of H. R. Jacobs or the Capital Theatrical Company, but am at present playing with the Bijou Comedy and Vaudeville Company. Signed, COUNTESS MAGRI (Mrs. General Tom Thumb).

AT LIBERTY FOR ONE NIGHTER ON ACCOUNT OF COMPANY CLOSING

O. T. MOATES
Character or Heavy
Ht. 5 ft. 8 in., wt. 160 lbs., age 32, 16 yrs. exp. Sober and reliable. Dress off and on. Joint engagement only. Address O. T. MOATES, 107 So. Whitney St., Carroll, Ia.

At Liberty Feb. 9
MAX V. McDONALD

JUVENILES, LIGHT COMEDY, GEN. BUS. All wardrobe, appearance, ability. Join on wire. "Frank Spencer," write. Specialties. PLAZA HOTEL, INDIANAPOLIS, IND.

In answering ads. please mention CLIPPER.

WANTED

Blackface Song and Dance or Musical Comedian

that can change his work for one week. Must be up in Medicine Show Sketches. Must be able to join on receipt of telegraph. Steady work to sober and reliable man. Address THE GREAT MISTO SHOW, OPERA HOUSE, MIDLAND, ONTARIO.

A RIOT ACT OF BIG TIME STUFF FOR A DOLLAR BILL

What do you think of that? It's a regular act, too, with the regular "Punch," by the author of over three hundred successes. Haven't advertised for a long time, and am using this method of getting my work in your hands. Order from this ad. State whether for com. and sub., or two comedians.

CHAS. LANDON CARTER
St. Charles Hotel St. Louis, Mo.

PAMAHASIK'S EDUCATED

BIRDS are booked with real contracts for real money to 1914.

MUSIC

My Catalog and 7 Assorted Copies of Sheet Music (the best) by mail, for 10 cents. Music Printing and Publishing. FRANK HARDING, 228 E. 2nd Street, N. Y. Estab. 1880.

WE GO THE LIMIT ON BILLING OUR "MYSTERIES OF PARIS"

IN ANY TOWN WHERE IT IS PLAYED

Best booking for entire bill in popular priced houses. Booking agents and house managers get information. Flat or percentage basis.

TEL., CHELSEA 1480

ECCLESIA ENTERTAINMENT LYCEUM, 5 W. 14th St., N. Y.

Burlesque News.

MARION AND HILL.

Dave Marion and Gus Hill have formed a partnership, and will put out two shows over the Columbia Circuit next season. Both troupes will be bound to show class.

GAY WIDOWS BANQUETTED.

Louis Oberworth and his Gay Widow company were banquetted Thursday night, Feb. 6, at the Lu Lu Temple, Philadelphia, Pa., by the Shriner, and the Honor of the Order of the Hairpin was bestowed upon Mrs. Louis Oberworth. Immediately after the regular performance of the Gay Widows, at the Empire Theatre, Wash. Martin escorted the entire Gay Widow company to the Lu Lu Temple, where the troupe entertained about seven thousand Shriners with their opening first part, the Five Alarkans, Bertha Wood, in the "Bumble Bee" number; the "Cowboy" number, led by Rose Alarkan, assisted by James Dalley, and the French number, by Mrs. Oberworth. Raymond Hitchcock and his troupe of musical comedy entertainers next offered a number of bits from Mr. Hitchcock's show. A number of vaudeville acts were also introduced. After the performance the Shriners banquetted the talent in the banquet hall. Music by the Lu Lu Temple band was a big feature.

NORTHWEST BREEZE.

After very big weeks on the Penn Circuit and in Cleveland and Cincinnati, we opened a tremendous house last Sunday in the Gayety, Milwaukee; business is keeping up great. Last night (Wednesday) we held a chorus girls' contest, which turned out to be one of the most successful affairs of its kind ever given. Many of our girls disclosed hitherto unsuspected talents in the singing, dancing and comedy line. Sincerely,
JAMES MADISON, Girls from Reno.

WASH MARTIN, HUSTLER.

Business at the Empire, Philadelphia, Pa., under the management of Wash Martin, has picked up to such an extent that the S. H. O. sign goes out several nights a week. Wash Martin has started an advertising campaign that has all the advance men guessing, but they're satisfied it brings results. Thirty-five thousand employees to be reached in Baldwin's Locomotive Works alone. Wash keeps them posted on every one of them.

DAD'S HOTEL REVIEW.

Have you ever heard of Dad Fraser? No! Well, the next time you hit Philadelphia, Pa., don't stop after you get off the rattle until you hit Eighth and Race, then blow in and register at Dad's Hotel, the rendezvous of all the good fellows playing the Quaker City. Everybody's welcome at Dad's, and you are bound to say "home was never like this." Regular eats, the home cooking kind, and you get your fill.

ELECTING THE STOCK.

Voting coupons are being rapidly filled out by the patrons of the Gaiety, Detroit, for their selections among the burlesques playing that house. The performers securing the most votes by May 15 will be secured by Jack Slinger for the opening bill, May 25, regardless of salary. Mr. Slinger will open his Summer stock season on May 25.

DAVE MARION JR. HEREAFTER.

Cliff Marion, son of Dave Marion, the famous burlesque producer and comedian, will in the future be known as Dave Marion Jr. Mr. Marion has a big comedy act under construction, which will carry special scenery and electrical effects. The act will be billed as Dave Marion Jr. and company, and he has had several offers for the act as soon as it's ready.

THEATRE PARTY AT BRONX.

District No. 55, of the Improved Order Heptasophs, of which the genial Solon J. Meser is the guiding spirit, has engaged Miner's Bronx Theatre for Feb. 18, to attend the performance of Miner's Americans. The arrangements have been in the hands of Mr. Meser, William Kendrick, M. W. Callman, Max Quitman, M. H. Radin, Pete Lowenfeld and Rudolph Katz.

HUGHIE BERNARD, who has joined hands with Counihan and Shannon, and will put out a new show over the Empire Circuit next season, has already begun activities in the managerial line. Hughie hoped over to Washington, D. C., last week, and put in a lot of new bits with the Queens show. Everybody's plugging for Hughie.

MANAGER FRANK ABBOTT, of Miner's Empire, will benefit Sunday, March 8, CHARLES BURKE has rejoined the Runaway Girls, and John and Charlie Costigan are again handing out the laughs in their own quaint manner.

SOME one has been giving the wrong "dope" to a theatrical paper, which calmly announces that the Western wheel shows have not played the Eighth Avenue for three months, but that the shows were transferred to Miner's Bowery. Whew!

EDNA GREEN, one of the principals with the Bowery Burlesques, was taken seriously ill immediately after the opening show at the Star and Garter (Chicago), Sunday, Feb. 2. She is recovering very slowly and is in hopes of rejoining the show soon.

ELITH HARVEY writes from Leban Hospital, New York, as follows: "I want to thank Mrs. Victor Jerome (Lottie Fremont) and my brothers and sisters of the profession in the New Century Girls Co. for their kind donations after my appeal for aid. May God bless each and every one of them, and especially Mrs. Jerome, whose kindness I shall never forget."

THE GAY MARQUETTES are doing good business. Babe La Tour is securing great notices all along the line.

HARRY C. BRYANT arrived at Kingston, Jamaica, Feb. 5, on the Moltke. "Weather clear, all well."

CHARLES MAC has closed with the Americans, and joined George B. Alexander, in vaudeville.

DR. HARRY PARKER is quite ill at St. Johns Hospital, Springfield, Ill. Mrs. Parker is in charge of the show during his enforced absence.

HARRY STEPHEN has signed with H. M. Strongman, Auditorium, next season as one of the featured comedians. He is making good with the above show.

TWENTY-FIRST ANNUAL TOUR

OF THE

RECORD BREAKING BURLESQUE COMPANY OF AMERICA

"GIVE ME CREDIT"

AL REEVES

AND HIS

WORLD'S FAMOUS BEAUTY SHOW

Featuring America's Clever Comedian

ANDY LEWIS And Thirty-Six of the Handsomest Picked Girls in the World

BOOKED FOR LIFE ON THE EASTERN CIRCUIT OF

COLUMBIA AMUSEMENT COMPANY THEATRES

PERMANENT ADDRESS, COLUMBIA THEATRE, N. Y. CITY

GOOD CENTRAL WHEEL STAND.

Hugh Shutt is the manager of the Folly Theatre, Detroit, playing the New Central wheel burlesque attractions, and reports big business this season.

VIRGINIA KELSEY will be with the Rose Sydel Co. next season as leading lady, as this is Rose Sydel's farewell season. JOE MILTON closed with the Girls from Missouri Feb. 8, at Boston.

OUT OF TOWN NEWS

CINCINNATI.

The regular "show-shops" have been compelled to reckon with a new amusement factor during the week that marked the beginning of Lent. At the Emory Auditorium the music drama, "Ahaseenus," was given Feb. 3-5, under the auspices of the Y. W. C. A., with Alma Beck as Zeech, Florence Hawkins as Vashiti, Stanley Baughman as the king, Clara Ginn as Queen Esther, and Ralph S. Thomas as the Herald. Several hundred maidens, matrons, boys and men were seen in the great spectacle, which drew large crowds.

GRAND OPERA HOUSE (John H. Havila, mgr.)—"The Count of Loebenberg," Franz Lehár's musical romance, is coming Feb. 10, presented by Klaw & Erlanger. Blanche Ring, a little the worse for her recent attack of tonsillitis, presented "The Girl" last week, to audiences of good size. Richard Carle comes 17.

LYRIC (James E. Fennessy, mgr.)—"The Shubert success, Johann Strauss' opera, 'The Merry Countess,'" will be seen under the direction of Melville Ellis. William A. Brady offered "Baby Mine" last week, and large audiences enjoyed Margaret Mayo's play, in which Walter Jones, former Cincinnati boy, was featured as "Jimmy." Zoie was interpreted by Marjorie Cortland, the successor of that cute little Cincinnati girl, Marguerite Clarke. Benedict MacQuarrie made a splendid Hardy, and Vere Rial was fully up to the requirements of Aggie. Emma Calve, with Galileo Gasparri, comes 16, for an afternoon of tabloid opera. "A Butterfly on the Wheel" opens that night.

B. F. KEITH'S (Charles L. Doran, mgr.)—"Festive Week" marks a new departure in vaudeville, 9, when twelve acts are promised, viz.: Rouben Mamoukian, Mignonne Kolin, Claude and Fanny Usher, Williams and Warner, John B. Thiesen's sketch, "The New Stern," Andrew F. Kelley, Galletti's monkeys, Wood and Wyde, Edward F. Beyard, the Jack Wilson Trio, the Four Rotters, and Pathe's Weekly.

WALNUT STREET (W. F. Jackson, mgr.)—George W. Lederer will present "Madame Sherry" 9. Last week, the perennial favorite, "In Old Kentucky" packed the house as usual. Mildred Johnson is a charming little Madge Brierly. George De Vere is still playing "Vide Neb," and the Pickaninies and the Wang Doodle Band were as welcome as ever. A splendid cast interpreted the favorite, which seems to improve with age. "One Day" follows 16.

EMPIRE (George F. Fish, mgr.)—Joe Bogdan's "Lustic Bakery" are headliners, 9. Others: Waterbury Brothers and Tenny, Hayden, Stevenson and company, in "The Love Specialist"; Marguerite, the Great Four Bazaros, and Jere Sanford. "Walter Caspary" views.

OPERA HOUSE (Walter Caspary, mgr.)—Picard's band of educated seals, Eugene Nims, the Singers de Luxe, "Sheet" Gallagher and Mabel Gray, in "At the Church Bazaar," and Powers Brothers, in "Fun at the Skating Ring," were on the second bill of the new regime. The Five Oberlin Girls are headliners 9.

PEOPLE'S (James E. Fennessy, mgr.)—The Jardin de Paris Girls comes 9, after a very pleasing week of Zallah and Her Own Company. The fair dancer never displayed more graceful energy. She appeared to Terpsichorean advantage in the closing burlesque. Two other creations were given—"The Unkissed Oriental" and "A Cabaret Rehearsal." Harry Bentley, Lew Christy and Charlie McAvoy make up a trio of clever comedians. Lena La Couvier, Belle Gordon and Ina Dell Brooks are sparklers in the olio. Bohemian Burlesquers 16.

STRAND (R. K. Hynicka, mgr.)—"The Bowers Burlesquers are due 9. Last week the Gay Masqueraders put on a scream, in "The Three Widows." George B. Scanlon and Mark Adams, about whom most of the fun centered, were clever laugh-provokers. The Countess Hedwig von Mueller, Mabel Clarke, and Mildred Gilmore, as the three widows, were all to the good, while Lillian Webb added considerable to the beauty of the ensemble. Many encores proved the favor with which the farce was received. "The World of Pleasure" follows 16.

HUCK'S OPERA HOUSE (James W. Day, mgr.)—Vaudeville and motion pictures.

MUSIC HALL.—At the next Cincinnati Symphony Orchestra "Pop," 9, Douglas Powell will be the soloist.

GERMAN (Ernest Otto Schmidt, mgr.)—The German Players are to stage "The Chimes of Normandy," 9.

EMERY AUDITORIUM.—Julia Oulp will be the soloist at the next concert of the Cincinnati Symphony Orchestra 14, 15.

OLYMPIC (Charles L. Doran, mgr.)—Paul J. Rainey's African Hunt pictures began their fourth week of success, 9.

LYCEUM, AUDITORIUM, FAMILY and RYAN'S COUNTRY continue to offer pictures, vocalists and vaudeville.

BOBBY HARRINGTON

PRODUCER and STRAIGHT

With "GIRLS FROM MISSOURI"

FRED RUSSELL

Principal Comedian

With "GIRLS FROM MISSOURI"

FRANCIS T. REYNOLDS

STRAIGHT MAN

With "GIRLS FROM MISSOURI"

THEATRICAL NOTES.

CHARLES L. DORAN, manager of B. F. Keith's, was re-elected president of the Free Setters, Cincinnati's unique organization, at their twenty-sixth annual session. The gathering was marked by the presentation to the president of a handsome cut glass water set, to commemorate his wedding anniversary.

YATES is to return for a violin recital at the Emory Auditorium, March 25.

CLARENCE ADLER, Cincinnati's pianist, is with the Kneisel Quartet down East.

PAUL BLISS' Japanese opera, "The Feast of the Little Lantern," was given at the Woman's Club, under the direction of Mary R. Rice.

MANAGER WALTER CAMPFIELD, of the Orpheum, invited the U. S. Army officers at St. Thomas to view the Salicena Balkan War pictures at the hilltop theatre.

MU PHI EPSILON SOCIETY entertained Germaine Schmitzer at a chapter invitation, at the Sinton.

ADA ZELLER, Helen Hinkle, Gertrude Dalton and Gertrude Zeller, were heard in an ensemble concert at Memorial Hall, Feb. 6.

M. M. WOLFSON has gone to New York to search for novelties for the Winter Garden of the Orpheum, which is still under the management of Ool. Isaac M. Martin.

REGINA VAN KIEK, Cyrena Van Gordon and Dorothy Kirkpatrick are to be the soloists of the second concert of the College of Music Chorus and Orchestra, at the Orpheum, Feb. 11.

MANAGER GEORGE F. FISH, of the Empress, is a grandfather. His daughter, in Philadelphia, is the happy mother of a boy.

MANAGER I. M. MARTIN has gone to Baltimore, where he will enter John Hopkins Hospital, to be operated upon for an old ailment.

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FRANCAIS (J. O. Hooley, mgr.)—Vaudeville and moving pictures. Bill week of 10: The Decencies, Rosamye, Smith and Champagne, Jack Boyce, and Vera and Adele.

GAYETY (Mr. Crow, mgr.)—Taxi Girls 10 and week. Winning Widows follow.

WOODSTOCK, Can.—Griffin's (M. Griffin, mgr.)—"McFadden's Flats" Feb. 12, Y. M. C. A. concert 21, "Officer 666" 20, "The Shepherd of the Hills" March 5. Vaudeville and moving pictures on intervening dates.

WIDE STAR (F. T. Egner, mgr.)—Moving pictures.

NOTES.—W. H. Wilcox, formerly lessee and manager of the Opera House here, recently secured a theatre in Indianapolis, Ind., and has gone there to take charge. Tom Eck, the well known bicyclist, spent a few days in this city week of 3, after many years' absence. His Bicycle Girls was a winner at Griffin's.

HAMILTON, Can.—Griffith (A. R. London, mgr.) Slesak concert Feb. 12, "Robin Hood" 14, "Mutt and Jeff" 15, "Madame Sherry" 18, "McFadden's Flats" 21, 22.

TEMPLE (J. G. Appleton, mgr.)—Bill for week of 10: Mile, Mimi Amato and company, McDeritt, Kelly and Louis, Olive Briscoe, Frey Twins, Du Calion, the Kemps, and Blo.

LONDON, Can.—Grand (John R. Minnink, mgr.)—"Madame Sherry" Feb. 11, "Robin Hood" 13, "McFadden's Flats" 14, 15.

UTICA, N. Y.—Majestic (Ford Anderson, mgr.)—"The Bridal Path" Feb. 10, "Robin Hood" 13.

SHUBERT (H. M. Addison, mgr.)—Bill week of 10: Mack and Walker, Harry Webb, Bedford and Winchester, Burns and Fulton, Corelli and Gillette, Techow's Cats, Lew Wells, Brooks and Clinton, and Ralph and Joe.

HYPODROME (Ed. O'Connor, mgr.)—Bill week of 10: Jessie Dean, Ross and Ross, Weinrow and Frank Long, and Musical Buskirts.

LEMBURG.—Winning Widows week of 10.

BROOKLYN.—For week of 10: Klein and Earl-inger, Edey Bros. company, Theo, the Ballou Girls; Lupita Perera, and Reda Murray.

ALHAMBRA (Henry Lux, mgr.)—Moving pictures.

ORPHEUM.—Motion pictures.

GENEVA, N. Y.—Opera House (B. B. Guttstadt, mgr.)—"Wine, Women and Song" Feb. 11, Sheehan Grand Opera Co. 19, "A Bachelor Baby" 20, "Sis Hopkins" 22, "The Funny Side of Life" 24.

TEMPLE, STAR and MOTION WORLD are all doing satisfactory business, with motion pictures.

NASHVILLE, Tenn.—Vendome (W. A. Sheets, mgr.) Fritz Schief Feb. 12, 13, Blanche Ring 14, 15, "The Woman" 17-19.

ORPHEUM (Geo. H. Hickman, mgr.)—"School Days" week of 10.

PRINCETON (Harry Sudekum, mgr.)—Bill week of 10: Ines, Prince Deerie, Hyde and Talbot, Bert Sheppard and company, G. Herbert Mitchell and pictures.

BROOKLYN (Geo. H. Hickman, mgr.)—Ward and Vokes Co. week of 10.

CRYSTAL, ELITE, ALHAMBRA and REX, picture houses, are doing well.

NEW HAVEN, Conn.—Hyperion (E. D. Eldridge, mgr.)—"A Bird of Paradise" Feb. 10, 11, Marie Dressler 15, Robert B. Mantell 17 and week, "Within the Law" 24 and week.

POLI'S (Oliver E. Edwards, mgr.)—Bill week of 10: Cross and Josephine, Conroy and Le Maire, Josephine Dunfee, "Honor Among Thieves," Roden's Athletic Girls, Little Lord Roberts, John Geiger, McRae and Glegg, and Davis and Walter.

BIRCH (A. V. Vanni, mgr.)—Vaudeville and pictures.

GRAND (Benj. Jackson, mgr.)—Vaudeville and pictures.

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WANTED LEADING LADY

State particulars. Balance this season and next. FRIE & BUTLER, Ephrata, Pa., this week; Williamsstown, Pa., next week.

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BY EALLARD MACDONALD AND CARROLL AND FIELDS. SWEEPING THE COUNTRY FROM COAST TO COAST.

"I'M SAVING MY KISSES FOR SOMEONE"

WHOSE SAVING HIS KISSES FOR ME

THE SENSATIONAL DUET HIT OF GABY DESLYS AND HARRY PILGER IN THE WINTER GARDEN SHOW WONDERFUL SONG FOR SINGLE OR DOUBLES

THE WEDDING GLIDE

BY LOU A. HIRSCH. RESTRICTED. THE SENSATIONAL SONG HIT OF THE GREAT WINTER GARDEN PRODUCTION. WONDERFUL NUMBER FOR MUSICAL AND DUMB ACT

SHAPIRO MUSIC PUB. CO., Broadway and 39th Street, New York
LOUIS BERNSTEIN, Managing Director

OUT OF TOWN NEWS

Buffalo, N. Y.—Star (Dr. P. C. Cornell, mgr.) John Drew, in "The Perplexed Husband," Feb. 10-12; Mrs. Fiske, in "The High Road," 13-15; "The Little Millionaire," week of 17. Tack (Messrs. Shubert, mgrs.)—Gilbert & Sullivan Festival Co. week of 10, "Excuse Me" week of 17. Sika's (M. Shea, mgr.)—Bill week of 10: "The Trained Nurses," Charles Case, Deiro, Leroy and Lytton, Les Jonleys, Empire Comedy Four, Horton and La Triaka, and Four Chums. TWENTIETH CENTURY HALL.—Elena Gerhardt 18. ELWOOD MUSIC HALL (H. L. Meech, mgr.)—Julia Culp, Edmond Clement, and Conrad V. Bus. 25. MAJESTIC (J. Laughlin, mgr.)—"The White Slave" week of 10, "Baby Mine," with Walter Jones, week of 17. COLUMBIA (Charles Rowe, mgr.)—Motion pictures. ACADEMY (H. M. Marcus, mgr.)—Bill for week of 10: Chester Kingston, Madeline Sack, Katherine Chalmers and company, Garry Owen, Caron and Farmon, De Graaf, Jeannette Spellman, "Telephone Girls," Genter and Roth, and the Wally Trio. FAMILY.—Bill week of 10: Whittier and Crisman, Dolly Price, George and Lillie Garden, Bluff-Laraine and company, Bernard and Lloyd, and Togo and Geneva. GARDEN (M. T. Middleton, mgr.)—Ed. Lee Wrothe and the singing girls week of 10. "Milk Ott and Jolly Follies" next. LAFAYETTE (C. M. Bagg, mgr.)—E. B. Collins and Whirl of Mirth week of 10, Moulin Rouge week of 17. NOTE.—The motion picture houses are all doing nicely.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.) "The Hundredth Man" Feb. 11, 12, "The Girl of My Dreams" 13-15 (return engagement), May 18. SHUBERT (Elmer Walters, mgr.)—"What Happened to Mary" 10-12, "Within the Law" 13-15 (return engagement), "The Pirates of Penzance" 17, Sheehan English Opera Co. 20-22. BAKER (Frank R. Parry, mgr.)—"The Shepherd of the Hills" 10 and week. Thos. E. Shea, in repertoire, week of 17. TEMPLE (J. H. Finn, mgr.)—Bill 10 and week: Mofatt's "The Concealed Bell," Gould and Ashlyn, Cannolly and Weirich, Ellis and McKenna, Bird Millman and company, Chick Sale, the Five Gormers, Selbini and Goyvini, and Moore's Weekly. FAMILY (C. B. Keith Co. mgrs.)—Bill week of 10: Mae Fiske and company, Benton, Bart and Benton, John Mangels, Will Dockrey, Pearl Dawson, Morton and Powers, and Photoplays. CORINTHIAN (Frank J. Burns, mgr.)—Gayety Girls 10 and week. CONVENTION HALL.—Eugene Yoyse 20, Mue. Clara Butt and Kennedy Rufford 20.

Albany, N. Y.—Hermann Bloeker Hall (Edward M. Hart, mgr.) Tully Marshall, in "The Talker," Feb. 10, 11; "What Happened to Mary" 13-15, "Within the Law" 17-19. EMPEROR (Jas. H. Rhodes, mgr.)—Social Maids 10-12.

Gaiety (Dan McMahon, mgr.)—The Nightingales, with Vera Violet, week of 10. COLONIAL (Ray and Perrin, mgrs.)—Bill for 10 and week: Arthia and Aleka, Terry, Bernard and Elmer the Three Follies, Ethel Sharrow, and the Darlings.

Proctor's (Howard Graham, mgr.)—Big business continues, with motion pictures and vaudeville. MAJESTIC (Emil Delches, mgr.)—Moving pictures and vaudeville, to satisfactory business.

Norms.—The New Grand is rapidly nearing completion, and the management hope to open for business about March 1.

Syracuse, N. Y.—Empire (Frederick Gage, mgr.)—"The Girl of My Dreams" Feb. 10-12, "The Hundredth Man" 13, May Irwin, in "A Widow by Proxy," 14, 15.

Wiering (Francis P. Martin, mgr.)—"The Bridal Path" 11, 12. BARTABLE (Stephen Bastable, mgr.)—"The Windy Widows" 10-12, "The Common Law" 13-15.

Grand (Chas. H. Plummer, mgr.)—Bill for week of 10: Ma-Belle and ballet, Frank Hartley, De Faye Sisters, Joe Jackson, Henry and Francis, Kelly and Pollock, Klutzing's animals, and Kaufman Bros.

Jamestown, N. Y.—Samuels (C. W. Lawford, mgr.)—Hartman-Wallace Players, in "The Power Behind the Throne," week of Feb. 10. LYRIC (H. A. Dearlour, mgr.)—Horne Stock Co., in "The Deep Purple," week of 10. NOTES.—One of the features of week of 2, at the Samuels, was a program of an augmented orchestra, under the direction of Prof. Bratt. The Lyric, the home of vaudeville, is trying out a stock company.

McAlester, Okla.—Busby (R. H. Busby, mgr.)—Margaret Illerton Feb. 14. YALE MAJESTIC (H. P. Moseley, mgr.)—Cappuccini business rules. LIBERTY (J. A. Stetson, mgr.)—Motion pictures, to good business. VICTOR (Will Thipitt, mgr.)—Moving pictures, to good patronage.

SAN FRANCISCO.

(Special dispatch to THE NEW YORK CLIPPER.) COLUMBIA.—Monday, Feb. 10, beginning of season of "Gypsy Love."

CORT.—Sunday, 9, second and last week of "Naughty Marietta," with Florence Webber and company.

SAVOY.—Sunday (matinee), 9, beginning of two weeks' season of "Mutt and Jeff."

ALCAZAR.—Monday, 10, Evelyn Vaughan and Bert Lytell, supported by the stock company of the house, in "The Third Degree."

VAUDEVILLE.—Sunday, 9, third week of Lamhard Pacific Coast Grand Opera Co., in repertoire.

ORPHEUM.—Beginning Sunday (matinee), 9: Mme. Sarah Bernhardt and company, Josie Heather, "And They Lived Happy Ever After," Saranoff, Dorothy Brunner and Jos. Ratcliff, McMahon, Diamond and Clemence, the Hess Sisters, Ralph Herz (return for one week only), and Daylight motion pictures.

EMPEROR.—Beginning Sunday (matinee), 9: James J. Corbett, Grant Gardner, Pierce and Mace, the Four Les Jardys, Campbell and McDonald, Moore and Elliot, and Twilight pictures.

PANTAGES.—Beginning Sunday (matinee), 9: Elmer Gardner, Cameron and O'Connor, the Mardo Trio, the Rathskeller Four, Cliff Dean and company, the Golden Troupe, and Sunlight pictures.

AMERICAN.—The Armstrong Follies Co., in "The Oolah."

NATIONAL.—Monday, 10, tabloid drama, specialties and moving pictures.

FROHMAN TO CELEBRATE.

At the end of the present season Charles Frohman has decided to celebrate the twentieth anniversary of the Empire Theatre's opening, by reviving one of the two plays which were presented there in its first season. They were "The Girl I Left Behind Me" and "Liberty Hall." To make a selection Mr. Frohman has sent cards to some three thousand of his Empire patrons, requesting them to name their choice. He will make his decision after Feb. 24. The company for the play will be made up from people now under his management.

THEATRE TICKET CORPORATION ABOLISHED.

The Longacre Exchange, a corporation which was formed by leading theatrical managers to facilitate the distribution of theatre tickets to agencies, has suspended operations, and probably will not resume them. It includes Messrs. Klaw & Erlanger, Coban & Harris, Charles Frohman and David Belasco. The ticket agencies will return to their old method of obtaining tickets at the box offices.

ROUTE LIST.

Supplemental List—Received Too Late for Classification.

Bowman Stock (G. B. Bowman, mgr.)—Marshalltown, Ia., 17-22.

"Butterfly on the Wheel," A.—Lewis Waller's—St. Louis, Mo., 10-15, Cincinnati, O., 16-22.

"Bachelor's Baby," The—Geneva, N. Y., 20.

"Baby Mine," Wm. A. Brady's, Ltd.—Buffalo, N. Y., 17-22.

"Blue Bird," The—Messrs. Shubert—Omaha, Neb., 13-15.

"Between Showers" (O. D. Parker, mgr.)—Correption—Toronto, Ont., Can., 10-15.

"Bunty Pulls the Strings"—Shubert & Brady's—San Francisco, Cal., 17-March 1.

Carville's Wild West—San Juan, Porto Rico, 22-March 3.

Clifford, Billy (Bob Le Roy, mgr.)—Selma, Ala., 20.

"Count of Luxembourg, The"—Klaw & Erlanger's—Pittsburgh, Pa., 17-22.

"Common Law, The"—A. H. Woods—Syracuse, N. Y., 13-15.

"Children of Today"—Cohan & Harris—Atlantic City, N. J., 17-19.

Dressler, Marie—New Haven, Conn., 15, Springfield, Mass., 15.

"Divorce Question, The"—Rowland & Clifford's—St. Joseph, Mo., 16-19.

Evans, George, Honey Boy Minstrels—Baltimore, Md., 17-22.

Farnum, Dustin—A. H. Woods'—Little Rock, Ark., 13, Pine Bluff 14, Memphis, Tenn., 15, 16, Helena, Ark., 17, Greenville, Miss., 18, Columbus 19, Ocala, Fla., 20, Birmingham 21, 22.

Gordon, Killy—Jos. M. Gaites'—Lincoln, Neb., 13.

"Ghost Breaker, The" (Maurice Campbell, mgr.)—Atlantic City, N. J., 13-15.

"Get Rich Quick Wallingford"—Cohan & Harris'—St. Joseph, Mo., 16-19.

"Girl of My Dreams, The"—Jos. M. Gaites'—Rochester, N. Y., 13-15.

Haines & Price Stock (Haines & Price, mgrs.)—Calumet, Mich., 13-March 1.

Horne Stock—Col. F. P. Horne's—Jamestown, N. Y., 10, indefinite.

"Hanky Panky"—Lew Fields'—Cleveland, O., 17-22.

"Hundredth Man, The" (Sydney Rosenfeld, mgr.)—Syracuse, N. Y., 13.

"Human Hearts"—C. R. Reno's—Charleston, S. C., 13.

Irwin, May—Lieber Co.'s—Scranton, Pa., 13, Syracuse, N. Y., 14, 15, Rochester 18.

"In Old Kentucky"—Lott & Dingwall's—Chicago, Ill., 10-March 1.

Kelley's Georgia Minstrels (T. P. Kelley, mgr.)—Pineconing, Mich., 13, Waukegan 14, Roscommon 15, Grayling 17, Minneapolis 18, Traverse City 19, Elk Rapids 20, East Jordan 21, Manvelona 22.

Lander, Harry, & Co. (Wm. Morris, mgr.)—Pittsburgh, Pa., 15.

"Little Women"—Wm. A. Brady's, Ltd.—Hartford, Conn., 17.

"Lon and the Mouse, The"—Zanesville, O., 19.

"Little Miss Brown"—Wm. A. Brady's, Ltd.—St. Louis, Mo., 10-15.

"Littlest Rebel, The"—A. H. Woods'—Urbana, Ill., 13, La Fayette, Ind., 14, Danville 15, Terre Haute 16, Vincennes 17, Cairo, Ill., 18, Paducah, Ky., 19, Owensboro 20, Henderson 21, Evansville, Ind., 22, 23.

Mantell, Robert B.—Wm. A. Brady's—New Haven, Conn., 17-22.

Montreal Grand Opera—Toronto, Ont., Can., 17, indefinite.

Mark's Bros. (Joe Marks, mgr.)—Wharton, Ont., Can., 13-15, Palmerston 20-22.

Maddocks-Field Players (Frank C. Maddocks, mgr.)—De Land, Fla., 13-15, Orlando 17-19, Bartow 20-22.

"Merry Countess, The"—Messrs. Shubert—Pittsburgh, Pa., 17-22.

"Madame X"—St. Louis, Mo., 16-22.

"Man of the People, The"—Cedar Rapids, Ia., 16.

"Mrs. Wiggs of the Cabbage Patch"—Lieber Co.'s—St. Joseph, Mo., 15.

"Madame Sherry" (Madame Sherry Co., mgrs.)—Hamilton, Ont., Can., 18.

"Morning After, The"—Racine, Wis., 15.

"McFadden's Flats"—London, Ont., Can., 14, 15, Hamilton 21, 22.

"Newlyweds and Their Baby, The"—Charleston, S. C., 13.

"Over Night"—Wm. A. Brady's, Ltd.—St. Louis, Mo., 16-22.

"Old Homestead, The"—Coast-Frank Thompson's—Davenport, Ia., 15.

Price & Butler Stock—Williamstown, Pa., 17-22.

"Pink Lady, The"—Klaw & Erlanger's—St. Louis, Mo., 10-15, Indianapolis, Ind., 17-22.

"Painted Woman, The"—Wm. A. Brady's, Ltd.—Washington, D. C., 17-22.

"Polly of the Circus"—Burlington, Ia., 14, Keokuk 15.

Rainey's, Paul J., African Jungle, in Moving Pictures, St. Louis, Mo., 17-22.

"Rebecca of Sunnybrook Farm"—Klaw & Erlanger's—Toronto, Ont., Can., 17-22.

Sothorn, E. H., and Julia Marlowe—Kansas City, Mo., 10-15, St. Joseph 17, Lincoln, Neb., 18, 19, Omaha 20-22.

Skinner, Ollis—Klaw & Erlanger's—Baltimore Md., 17-22.

Shea, Thos. E.—A. H. Woods'—Rochester, N. Y., 17-22.

Sheehan's English Grand Opera—Jos. Sheehan's—Geneva, N. Y., 19, Rochester 20-22.

Spedden-Paige Stock—Salida, Colo., 10-15, Canon City 17-22.

Shadlock, Comedy—Vermontville, Mich., 10-15, Hastings 17-22.

"Silver Wedding, The"—H. H. France's—Louisville, Ky., 13, Indianapolis, Ind., 14, 15.

"Strumbling Block, The" (Oscar Graham, mgr.)—Belton, Tex., 13, Marble Falls 14, Llano 15, Burnett 17, Compassas 18, Goldthwait 19, Brownwood 20, Winters 21, Anson 22.

"Sis Hopkins"—Geneva, N. Y., 22.

"Shepherd of the Hills"—Gaskill & MacVitty's—Toronto, Ont., Can., 17-22.

"Trail of the Lonesome Pine"—Klaw & Erlanger's—New Orleans, La., 16-22.

"Talker, The"—Hartford, Conn., 14, 15.

"Thief, The"—Burlington, Ia., 16.

Van, Billy B.—Stair & Havlin's—St. Louis, Mo., 10-15.

Walker, Charlotte—Klaw & Erlanger's—Omaha, Neb., 16-18, Cedar Rapids, Ia., 19.

Walker, Whitelie (Walter Floyd, mgr.)—Shreveport, La., 13, Dallas, Tex., 14, 15, San Antonio 17, 18, Austin 19, Galveston 20, Houston 21, Beaumont 22.

Whitney's Stock—Battle Creek, Mich., 10-15.

Wilden, Dana, magician—La Fayette, Ga., 17, Knoxville, Tenn., 18, McRae, Ga., 19, Kissimmee, Fla., 20, Lakeland 21, Tampa 22.

"Within the Law"—Am. Play Co.'s—Rochester, N. Y., 13-15, Albany 17-19.

"Yellow Jacket, The" (Albert Patterson, mgr.)—Edgecunt, S. Dak., 18, New Castle, Wyo., 19, Gillette 20, Sheridan 21, Billings, Mont., 22.

"What Happened to Mary"—Albany, N. Y., 13-15.

"Yellow Jacket, The"—Harris & Selwyn's, Inc.—Washington, D. C., 17-22.

DOINGS OF THE HIPPI.

BY HARRY LA PRAIR.

The attaches of the New York Hippodrome who formed a club for goodfellowship, have been making rapid progress this season. New members are initiated at each meeting, which takes place once a week. The club held a ball and clam bake which netted very good profits. In the near future they are to have a breakfast mired show, and later in the Spring they will hold a picnic.

Saturday, Feb. 8, they opened their new clubrooms, which contain one of the smallest stages in the world. It has a 6x4 opening, 8 feet deep, with two D. R. on each side of the stage. The D. Rs. are really larger than the stage, which is something very unusual. I assure you, but owing to the way the building was built this cannot be helped.

Owing to the limited space all acts work full stage, thus avoiding a great deal of kicking among the actors. The orchestra is composed of one piano player. All acts must rehearse one week in advance, so that in case an act should be had the chairman of the committee has ample time to procure a new act.

Another reason for this is that the actors coming from the largest stage in America to the smallest, they need time to adapt themselves to their tiny surroundings.

The performance, which was given Feb. 8, was gotten together in somewhat of a hurry, but nevertheless proved to be a big success, and one to be remembered among the brother members. The big hit of the evening was a burlesque opera, entitled "Oh! Lord Forgive Us," played by "Spook" Hanson, Nat Harris, Harry La Pearl and Arthur Ryan.

The principal character was taken by Mr. Ryan, who played his role to the entire satisfaction of his brother actors—to the audience he was big scream Ryan, and without a doubt proved to be the big hit of the evening. The rest of the performance consisted of singing and story telling. Joe Hanrahan, who, by the way, is stage manager of the largest and smallest stage in America, made the opening speech, which consisted of a few words and a little laugh and a few words and more laughs, and then the overture.

Should another entertainment of this sort be pulled, the squirrels from Central Park will surely be lingering about the clubrooms for the chestnuts.

CHICAGO BULLETIN.

FEB. 10, 1913.

Herbert A. Kline has returned from a trip East, announcing that Omar Hami will have two shows with the Herbert A. Kline aggregation this season—the Human Butterfly, and another big novelty in the shape of an illusion show. Felice Bernard will handle the Kline privileges. Mr. and Mrs. Harry Osmond will be in charge of commissary department.

Unconfirmed report has it that B. E. Clements will have Streets of Cairo and animal show at Panama-Pacific Exposition, San Francisco.

Charles Sparks, circus proprietor, is at the Palmer House.

J. Frank Hatch and other prominent moving picture exchange men are in conference to-day at the Auditorium Hotel.

Barney R. Parker has returned to Chicago from Leavenworth. Col. Charles W. Parker expected here Wednesday.

John F. Donovan and Doc Fragg will leave New York this week, for Porto Rico, to play insular fair.

Tremendous interest evidenced in the showmen's banquet and cabaret. Saratoga foyers and banquet hall will be transferred into Midway. United States Tent and Awning Co. have contract for decorations. Rhoda Royal's performing baby elephant, Muggins, included in entertainment.

WARREN A. PATRICK.

VAUDEVILLE NEXT SEASON

GEORGE F. HAYES

RUBE COMEDIAN

WITH MOLLIE WILLIAMS' SHOW

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In preparation by
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SAM. THALL, Booking Manager
Princess Theatre Bldg.,
CHICAGOOffice of MORT H. SINGER
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CHICAGO

YOU DON'T HAVE TO CABLE MABEL

"BEAUTIFUL DOLL, GOOD-BYE"

"WHEN I DREAM OF OLD ERIN"

"CASEY JONES WENT DOWN ON THE
ROBT. E. LEE"

"I DON'T KNOW WHY I LOVE YOU"

"SWANEE RIPPLES RAG"

AND THAT MONKEY RAG THAT GOT
CHICAGO CRAZY

"CHIMPANZEE"

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A complete line of Pumps and Slippers in all shades, for evening
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Write for Catalogue No. 8. I. MILLER, 1554 Broadway, New York.EVENING GOWNS, STREET AND ANKLE
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Big feature Curiosities, Animal and Human,
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show—For Sale. List and photos Free. WM.
NELSON, 60 E. Springfield St., Boston, Mass.WANTED—Clever, Young, All Round Dancing
Girls, for well established vaudeville act. English
girls preferred. Write or call daily, from 12 till 2
P. M. MISS E. ROSEBUD,
200 West 45th Street, New York.ALL kinds of Med. Performers, those that play or
fake piano preferred; or Piano Player that don't
stage. Tickets, yes, if not too far. Drunks closed
without notice. State all and lowest salary in first
letter. Must join on wire. Add. S. W. WHITMORE,
care Med. Show, Knoxville, Frederick Co., Md.AUDITORIUM THEATRE, Paulsboro,
N. J. Pop. 2200; good show town; S. C. 600; elec-
tric light. Write or wire. MART. B. ENOS, Mgr.

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Not over five foot-six, with good singing voice
(Tenor), for big vaudeville production. Only
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20th Century Rope Tie. 5. Challenge Escape from
any ordinary Trunk. 6. Keller's Famous Rope Tie.
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Bond Escape. 9. Escape from Barrel filled with water.
Will close out all ten tricks for \$1. Money refunded
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of Sheet Music (the best) by mail,
for 10 cents. Music Printing and
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a 4-Piece Lady Orchestra

For cabaret work. TONY VIGNOLA, Casino The-
atre, 75 Hamilton St., Albany, N. Y.

THE SMASHING NEW "BIG" BALLAD HIT

JUST SAY AGAIN
YOU LOVE MEI WANT EVERY BALLAD SINGER WHO HAS EVER USED MY
"ALL THAT I ASK IS LOVE" TO GET THIS NEW ONE

THE WONDER BALLAD OF THE WORLD

EDGAR SELDEN PUBLISHER OF HITS ASTOR THEATRE BROADWAY NEW YORK

IN MELODY LANE.

BY JACK.

THORNDON MORAN left for Chicago with a bunch
of good material to show our Western friends,
and can be found at the Grant Hotel.AL. VON TILZER, looking younger than ever,
recently returned from Chicago, after a success-
ful tour. He has taken larger offices in the Or-
chard Theatre Building, and invites all his friends
to look them over.ARTHUR BEHM, of the Felst staff, is wearing
the smile what won't come off. See Arthur and
he'll tell you all about it.A VISIT to Edgar Selden's offices in the Astor
Theatre Building will show you one of the pret-
tiest little publishing offices in the business.
You will also find any kind of a song, for any
kind of a voice, gladly demonstrated to you by
genial Edgar himself.GEORGE EDWARDS put in the biggest sales list
in his career last week at the Morris office.
George is "some" salesman, and he will tell you
so. Some socks.Geo. W. MEYERS, looking ten years younger,
and feeling better than ever, returned from Lake-
wood last Monday, and has already begun to show
wonderful results.TALK about old songs selling. Chas. K. Harris
still continues to receive hundred copy orders from
all over the country for his famous "After the
Ball."MELVILLE MORRIS, of the Remick staff, invites
offers for a fat man's race. All offers strictly con-
fidential. Applicants must state weight.JEAN SCHWARTZ wrote the music for the new
Winter Garden show, which again proves that this
promising youngster has not lost the knack of
producing hits."THAT MELLOW MELODY," Geo. W. Myers' won-
derful hit, is still being ordered in hundred
thousand lots. Some sales.JOE GOODMAN wishes it announced that he has
married Bessie Clifford. Really and truly says
Joe. It happened about nine weeks ago in Wil-
mington, Del., by a justice of the peace, after a
joyous auto ride. Bessie is now appearing with
much success in vaudeville. Congratulations.BON RESICK took a flying trip through New York
State last week.BOB COSTELLO is demonstrating how to be
happy, although waiting for royalties.MOSE GUMBLE has signed up for life with Remick's
salary. Well, I hate to tell you; real money,
b'gosh.AL. VON TILZER is now located in the Fitzger-
ald Building, with a classy bunch of new material.PHIL KOENIGHEIMER, head mogul of the Felst
staff, and "some" song piker, is offering a dozen
new songs that he predicts to be winners, every
one of them. If you don't believe him he has a
staff of the finest to prove it.BEN EDWARDS, the youngest of that song
writing family, has composed a ballad that will
most likely be heard from.By the way, Al Von Tiler has the honor of
being the first music publisher in the Fitzgerald
Building. Watch them going up.MURRAY WHITEMAN was in Philadelphia last
week taking the rest cure and incidentally show-
ing cabaret performers what a great bunch of
songs Geo. H. Myers has. He appeared at Dad's
Hotel last Thursday night.MAURICE ABRAHAM, of the Mills House, likes
Chicago so well that he starts on another Western
trip this week.LOUIE GUTTENBERG is doing a land-office busi-
ness these days on account of the music pluggers
taking in the cabarets Saturday and Sunday
nights. Bookkeepers kindly write.THE Audubon Theatre in the Bronx is one of
the pleasures of the music publishers. It has a
fourteen piece orchestra, with Will Becker in the
leader's chair. If you don't believe him he has a
staff of the finest to prove it.J. FRED HEIF, of the Foster concern, is con-
sidered the largest sheet music buyer in the busi-
ness. Foster's main offices are kept well sup-
plied with copies.THE Empire Club was well represented by the
music boys last Wednesday night.ROSS FOWLER is "tenoring" for the Harold
Rossiter office.TOMMY GRAY and RAY WALKER have made a
great team. They have several numbers with
almost every publisher in the game.L. WOLFE GILBERT played the McKinley Square
Theatre this week, and made them sit up and take
notice with his original business.HENRY WATTERSON and IRVING BERLIN, with
their new auto paid Fred Belcher a visit last
week. It is rumored that Fred is bargaining for
a fine new car.How many remember when J. Fred Helf, Fred
Belcher and Henry Watterson ran a moving pic-
ture house.CLARENCE ENGLE and GEORGE GREEN, the
featherweights of Harry Von Tiler's, are doing
good work. Weight for age, boys.ALTHOUGH the Regal Building has about a
dozen Mr. Woods, the building is made of solid
stone.VAUDEVILLE
FLASHINGS.

BY ECKE HARR.

It's better to top the bill and do three a day.
Than open the show.

For the U. B. O.

And get canned after the first matinee.

JOE KANE, 'tis said, insists upon running water
in his room. Joe says that washstands and pit-
chers make him nervous, especially (spit)chers.
I wonder why?SAM SHANNON, better known as the rapid trans-
it agent, says the five per cent. treatment is
benefiting his health.FELIX ADLER, now general manager, author and
producer of the V. C. C. Clown Theatre. Felix
wants good acts at all times. Boomers, snake
charmers and old ladies' darlings, save stamps.MURRAY BLEE, the Chicago out and about agent,
eats lunch daily at the V. C. C. spreads a little
Mexican sauce, then hikes back to his five per
cent. emporium and puts a strange hold on a
few hams.ED. FORTY-SECOND STREET KEATY has been
named "Officer 666," but not "Within the Law."

Ed. joined the screen club, a charter member.

SAM MCKEN is kept busy with the glad hand
stuff these days. I wonder why?Who says William Morris isn't a good show-
man? S. R. O. at all times at his Wonderland."KID KARABER," one of Gus Edwards' new mu-
sical tabloids, with twenty kiddies, a headliner
at the Alhambra since Monday.

HOW TO BEAT THE SHOW PIRATES TO IT.

See your newsdealer, cough up a lonely dime
and get a CLIPPER, cut out the Registry blank,
fill it out and we will do the rest. Simple enough.
Costs nothing and a good help.Wm. Fox will most likely build a 10, 20 and
30 cent emporium at Holyoke, Mass.ED. GALLAGHER and JOE FIELDS, the new com-
bination giggle manufacturers, tearing off a laugh
a second at the Union Square this week.DIRECT from Chl.—Geo. Whitting and Sadie
Bush, mirth provokers, with a new act. Don't
miss this one at the Alhambra this week. It's a
beast.

HEARD AT REHEARSAL.

10 A. M. rehearsal, Monday morning, several
performers complained of being hungry, having not
eaten breakfast. Gus McCune pointed out the
little lady violinist on the bill, and smiling, said:
"Nonette." (Don't say this one is over your
head).THE Hibernian Nightingale, Jack Allman, looked
over the Home Rule Circuit, London, England.
Jack sails on the three star Hennessy Line in
April.

IRISH TOPPERS IN BROOKLYN.

In Brooklyn, this week, Maggie Cline is looking
out for the Irish patrons at the Bushwick, while
Frank Fogarty is tearing off the Shamrock stuff
at the Orpheum.

MARIE DRESSLER'S COMPANY.

"The Banquetters" is what the company,
headed by Marie Dressler, will be known.
The company will tour this country, opening
in New Haven, Conn., Saturday evening, Feb.
15, and then come to the West End Theatre,
in this city, for the week beginning Feb. 24.The company will include: Jefferson De An-
gels, Mary Desmond, Misses Prager and
Tensitt, Frederick Hastings, Robert Drouet
and Mme. Yorka, and will number some forty
persons. A. Baldwin-Sloane is responsible
for the music for the entertainment.PRODUCTIONS TO BE VERBALLY
RECORDED.Werba & Luescher have arranged to have
all their productions, dramatic and musical,
recorded by means of Thomas A. Edison's
"talking picture" invention. The company
that controls it is to hold an option on all
the works for the motion picture houses.SIDNEY D'ALLEROCK, who filled week of
Jan. 21 with O'Hearn, at the Hudson The-
atre, Union Hill, N. J., was especially en-
gaged by Edward Arden and Annie Suther-
land to assist them week of 27, at the same
house. It was the first time in the history
of the house that one performer has held
over two weeks.

DON'T OVERLOOK "JOE HEPP."

OBSERVATIONS BY JOE HEPP

Live Tent Show News. Circus, Carnival, Wild West Gossip and Comment. Pertinent Paragraphs by our Special Correspondent.

TWO BILLS' PARADE.

The authorized announcement that the Two Bills Show would revive the street parade this coming season, has caused a great deal of comment, and the matter will probably be the occasion of a great deal of editorial rejoicing, especially in the smaller cities.

Among circus men the announcement that the Two Bills were to revive the street parade did not come as a surprise.

It was no more than was naturally to be expected from the astute and far-seeing management. It has been conceded that without the parade, especially in the provincial communities, "show day," instead of being a gala day, as formerly, lacked life and excitement and downtown incident during the visit of the big Wild West, and that it was often extremely difficult to get the public enthused on the one day stands. There was the difficulty of attracting farmers "to town" without a free street pageant.

The business might be satisfactory, and frequently it was enormous, but the old time circus day enthusiasm was lacking. The public might attend the show, but the public did not for this reason fail to bewail the absence of the parade.

The revival of the Two Bills' parade is an evidence of splendid business judgment. It will be appreciated and lauded by old and young wherever the big show goes.

W. E. FRANKLIN makes occasional trips to Chicago from his country estate in Valparaiso, Ind., and passes the hours pleasantly with his friends of tent show days.

COL. J. C. O'BRIEN was recently a C. B. C. in Chicago. He is making a lot of money with his minstrels, under canvas, and looks for another big season this coming Summer.

MANY things are good, some are better, but boosting is best. Are you boosting for THE OLD RELIABLE? If not, why not? All the rest of us are. Get in line!

ANNIVERSARY greetings to all my friends. I want each and everyone of you to consider this department as your very own, and to help me make it brighter and better with every issue.

THE Ringling Bros. Circus will open the season of 1913 at the Coliseum, Chicago, early in April.

FROM reports reaching me from the Trenton (N. J.) Winter quarters, the equipment of the Two Bills Show, for the approaching season, will be the wonder of tent showdom. That the amusement purveyors in the outdoor field apprehend little or no disturbance in the business world during the opening year of Woodrow Wilson's administration, is readily apparent. All of the big shows will be bigger, and hundreds of thousands of dollars are being expended in improved equipment.

LOX B. WILLIAMS is in Chicago, but refrains from declaring his plans for the coming season.

THE time is fast approaching when the show boys will be scattering to all points of the compass. March is always the longest month of the year.

TO MAKE a friend, be one. SULLIVAN & EAGLE, the famous wagon builders of Peru, Ind., have turned out some wonderful work for Uncle Ben Wallace this Winter.

BERT DAVIS and wife will in all probability put on their celebrated rube stunt with the Two Bills Show again this season. "Uncle Hiram Birdseed" and "Aunt Lucinda" have made millions laugh, and their friends with the white tops are legion.

Few men are better known in the amusement world than Willard D. Coxy, who will again be with the 101 Ranch Wild West show. "Parson" Coxy is one of the original story men in the circus field. He was with Ringling Bros. and Barnum & Bailey for many years.

THE Barnum & Bailey Greatest Show on Earth will open in March, at Madison Square Garden, New York, for the usual period, and then steer for the West and tour the States.

SHOW folks in the West are evincing considerable interest as to the calibre and general make-up of the new Arlington-Beckman Wild West. A definite announcement will be received with interest by many of our readers.

WILL Uncle Ben play the big cities this Summer? Harvey won't tell.

W. E. DRYDEN, for many years with the Robinson Ten Big Shows, was a C. B. C. in Chicago. He has been looking after some of John G. Robinson's interests this Winter.

WILL the John Robinson Circus troupe this Summer? No definite news has seeped its way from Cincinnati, and I have been unable to impart information sought by a number of parties.

MIKE BODKIN was a C. B. C. in Chicago, one day last week. He would not give out positive information as to the shows to play Chicago lots this Summer. Mike is the man who arranges for the lots here.

FRED BUCHANAN is rushing preparations at the Yankee Robinson Circus Winter quarters, Granger, Ia., and will open the season with practically a new show. Fred has amassed a considerable fortune, and is an astute showman.

HARRY EARL, who has been assigned by the Ringling Bros. to the Barnum & Bailey Show, will shortly inaugurate the publicity campaign for 1913. He now has in work several novel ideas for exploiting the big shows this coming season. Earl is one of the most original gentlemen in the circus business, and may be depended upon to add new laurels to his already enviable reputation.

A LARGE number of the tent show fraternity are at the Wellington and the Saratoga, waiting for the circuses, Wild Wests and carnivals to come out of the moth balls.

THE U. S. Tent and Awning Co. reports this the greatest year in the history of their firm.

FRED GOLLMAR is experiencing some trouble with his eyes, but hopes for a speedy recovery.

NELLIE REVELL, the "girl who says things," avers that actors make good husbands, and that professionals generally are intelligent, and morally they compare with any other class of human beings.

"There's so much good in the worst of us. And there's so much bad in the best of us. That it doesn't behoove any of us to find too much fault with the rest of us."

IF ALL the Parker carnival cars were lined up, the string would cover more than a mile of single track.

THERE promises to be some rather lively circus and Wild West opposition fights this coming season. The big ones are preparing for it. Competent agents have experienced no difficulty in getting nicely placed, at increased salaries. General agents and car managers are on the lookout for good men to herald the shows on the billboards. Many of the circus contractors have been busy for the past two months "scouting" for lot and billboard locations. The days of "naughty" opposition tactics are over, but there will be some warm scrimmages and plenty of work for the boys in the advance.

FRED WAGNER—Are you going to troupe with the white tops this Summer? Or is life in the orange land too inviting for you to break away for another season?

How long does a man have to be in the business to be considered a "real" showman? "Twenty-five years in the biz," please answer.

ACCORDING to Walter Driver some of the circus side show and carnival banner fronts this coming season will be works of art. My, how we do progress.

CHAS. H. TENNEY will have the big show band with Jerry Mugivan's Iowa's Great London Shows, and writes from his Winter home at Memphis, Mo., that he is signing up some of the best musicians in the circus business.

JAMES P. DWYER is looking after "things" for Sells-Floto, in California. He may be depended upon to not overlook anything good. "CAPT." JOHN WHITE, known from Coast to Coast as one of the most polite officials identified with a tented aggregation, has been re-engaged. It is reported, as superintendent of the main entrance of the Gollmar Bros. Shows. The captain was chief ticket taker with the Ringling Bros. Circus for a number of years, and is always on hand during their early Spring engagements at the Coliseum, in Chicago, "to see that things run right." I never will forget that night at Dan Stuart's place, in Dallas, when Captain John held four nines. There is a reason.

GEORGE ARLINGTON has joined the circus colony at Hot Springs, until the opening of the 101 Ranch Wild West season. He writes that every department of the show will be improved and enlarged, and anticipates that the 1913 tour, to open early, will prove a most profitable one.

DAVE JARRETT, manager of adv. car No. 3 for the Two Bills Shows, was a C. B. C. in Chicago last week. He awaits the call to come East for active duty soon.

CARNIVAL MANAGERS—Don't overlook the importance of employing the services of a first class press agent—one who will create an appetite for your kind of entertainment. Nothing like printer's ink, properly applied, in the right place at the right time. The publicity dispenser is a mighty important factor in the machinery of the modern carnival. The circus proprietor learned his lesson long ago.

Did you ever wonder who picked out the names for sleeping cars?

AT ALL the Winter quarters of the tent shows the merry hum of industry and activity is heard. Preparations for the coming season are well on the way to completion, and soon armies of men connected with the white tops will be marshaled for the coming campaign. Lines are being tightened by the geniuses controlling the various aggregations, and every idea is being focalized in the direction of progress and enterprise. The season of 1913 holds much promise for the out-of-door amusement purveyors.

HUGO BROS. (Vic and Charles) will launch several "all around the world" shows in the near future, according to advices received from Cedar Rapids, their general headquarters.

"LIMBS, Lung and Lingerie"—how would that be for a banner topline for a "girl" show?

NEXT week we will have the fair and carnival managers in our midst. The meeting to be held at the Auditorium Hotel, Chicago, promises some interesting developments. In a few days we will know who is who, and where they go. Welcome to our city, friends, and may all things break as you would have them.

IMPORTANT ANNOUNCEMENT

Circus, Wild West and Carnival Managers

THE NEW YORK CLIPPER

WILL PUBLISH

A "BLUE BOOK" DIRECTORY

In order that the amusement world may know "who is who," and what they do, in the circus, Wild West and carnival field, THE NEW YORK CLIPPER will present in this department, commencing in an early issue, a TENT SHOW "BLUE BOOK" DIRECTORY, an innovation which cannot fail to prove of great interest and real value to thousands of our readers.

To facilitate this special publicity service, and to insure absolute accuracy in assembling the official rosters of executive and departmental staffs, we cordially invite proprietors, managers and general agents of tent shows to forward us, at their earliest convenience, the names of individuals engaged for the positions (listed here-with below) for season 1913.

SEND NAMES OF

MANAGER
ASSISTANT MANAGER
FOREMAN
SECRETARY
AUDITOR
LEGAL ADJUSTER
GENERAL AGENT
SPECIAL AGENTS
PRESS AGENTS (Back)
PRESS AGENTS (Advance)
PROMOTERS

TRAFFIC MANAGER
LOWA CONTRACTOR
EXCURSION AGENT
TRAIN MASTER
SUPT. LIGHTS
BRIGADE AGENT
24-HOUR MEN
EQUESTRIAN DIRECTOR
SUPT. SLEEPERS
ANNOUNCERS
SUPT. PRIVILEGES
MANAGER SIDE SHOW

ASST. MGR. SIDE SHOW
MANAGER CONCERT
GENERAL SUPT.
MUSICAL DIRECTOR
SUPT. RES. SEAT TICKETS
SUPT. CANVAS
SUPT. PROPERTIES
SUPT. SLEEPERS
SUPT. SLEEPERS
SUPT. WARDROBE
STEWART

This department of THE OLD RELIABLE is maintained for the benefit of tent showmen in general, and its columns are open to all for the dissemination of news, timely hints and helpful suggestions. Take advantage of the BLUE BOOK DIRECTORY. Write to-day to

JOE HEPP,

WESTERN BUREAU, THE CLIPPER,
305 ASHLAND BLOCK, CHICAGO, U. S. A.

Preserve this Copy of THE CLIPPER for Future Reference

DR. GROUCH STILL GROUCHY.

SAY JOE—Does getting a job as an agent make you one?

SOME shows are more successful on paper than on the lot.

How many managers do you know who didn't start at the bottom?

WHAT to say, how to say it, and just when to turn 'em. That's a door talker.

The fellow who is on the square with himself is generally square with everybody else.

SOME talkers can make an opening lasting half an hour without saying anything.

THE effect of a most beautiful front can be spoiled by a slovenly talker.

THE farmer makes hay while the sun shines. Let's all be farmers this season.

THE height of imagination is a showman's dream of what he would do with real money.

SAY what you mean, and mean what you say.

WINNERS never knock; knockers never win. You can't always judge what a showman is going to do by what he hasn't done.

THE pen sometimes cuts more than the shears.

"A SHOWMAN'S Appeal to His Wife"—"Give me two bits, dear."

I AM advised that Harry Osmond, who last season had the privilege car with the Her-

A REPUTATION NEVER EXCELLED

THE KENNEDY TENT SHOWS DOY

CON. T. KENNEDY, General Director
E. C. TALBOTT, General Agent

Gen'l Offices and Factories:
Leavenworth, Kansas

bert A. Kline Shows, is this season to have the dining car with the Great Patterson Shows.

DOC GRAHAM WRITES.

Doc Graham, manager of the Great Patterson Annex and Museum, this week showing at Little Rock, Ark., writes as follows: "We are entering into the twelfth week of our Winter tour. The past seven weeks we have been showing store rooms in the larger towns. While we have encountered a great deal of rain in Arkansas, business has been reasonably good. We will show stores until March 1, when we go into Winter quarters at Paola, Kan., to prepare for the Summer season with the Great Patterson Shows, which will open at that place April 28. Following is the complete roster: Bejano & Patterson, owners; Doc Graham, manager; Ed. Hearts, advance; Claude Woods, tickets; Beauty mascot; Haba Haba Blitz, in his sensational fire act; Major Lewis, human pincushion; St. Stearns, 'cigarette fiend'; Belle Amella, fat girl; Japanese mice circus, an octopus, and eighty-five cages of animals. We travel in our own private car, 'Waco.' J. J. Bejano, one of the owners of the show, paid us a visit recently. The coming season Mr. Bejano will have seven attractions with the Great Patterson Shows, including his new elaborate production, 'The South Before the War.' This will be an entirely original and unique departure from the ordinary minstrel show carried by a carnival company. It will carry a large band and orchestra, and will travel in its own private car. Doc Graham will be manager, making his fifth consecutive season with the Patterson aggregation."

JOE LA FLEUR writes from the Orpheum Theatre, York, Pa.: "Dear Joe Hepp—This might be of interest to some of the show folks. I played the Majestic Theatre, Wilkes-Barre, Pa., week of Jan. 20, and on the same bill was Eddie Martine, manager of the Mile. Delares jungle act. It was the first time I had seen Martine in twenty-two years. We were with Washburn & Arlington's Circus and Wild West together in 1890, and it was an agreeable surprise to meet him again. I play eight more weeks U. B. O. time, then join the Ringling Show at the Coliseum, Chicago, making my fourteenth season with that show. My high ladder somersaults have been one of the prominent features for the above time. With kind regards, sincerely yours."

CARNIVAL BITS FROM TEXAS.

SOUTHERN AMUSEMENT CO. NOTES.—San Benito, Tex., 1, 29, 13: We are indeed glad to note that THE CLIPPER is devoting large space to the weary knights of the carnival world. Following you will find brief mention of some of our notables, their doings, etc. We are down here amid sunshine and roses, enjoying good business, as at this time of the year the natives are gathering and shipping to the snowball regions, cabbage, turnips, lettuce, tomatoes, carrots, onions, beans, etc., in car load lots, by express. There is quite a bunch of old timers among the one hundred and seventy-five people that constitute the Southern Amusement Co.—G. L. Fairley, with the Philippine midgets; Col. Westlake, of 49 fame; Bascom Faulkner, H. H. Harris, Dad Wilson, formerly of the Cole Show; J. M. Garvey, an old timer from Coney Island; Geo. Worden and wife, of circus fame; B. H. Jarrard, one of the beginners with the carnival business. This trick includes ten shows, carry-us-all, Ferris wheel, and fifteen concessions. No strong joints permitted—everything is open and above board. Some rules we believe in: "Deliver the goods; don't allow your agent to misrepresent." "The best is the cheapest in the end; use sober, quiet talkers." "Surround yourself with trouper who make the show business a profession." "Conduct your business so that you can refer the committee to your last town." B. H. JARRARD, Kingsville, Tex.

Geo. F. MEIGHAN, general agent of the

Yankee Robinson Circus, was a C. B. C. in Chicago, Jan. 28, on his way from Baraboo, Wis., to Des Moines, Ia. Said that the Yankee Robinson Show would this year be a twenty-five car organization, with two cars in advance, and announced the following advance staff: E. C. Stearns, manager car No. 1; E. C. Reid, manager car No. 2; W. H. Reaney, local contractor; Harvey Hale, press agent.

FRED BUCHANAN recently returned to Des Moines, Ia., from a trip to the Pacific Coast, where he visited Seattle, Portland, San Francisco and Los Angeles; the Al. G. Barnes quarters at Venice, Cal.; Sells-Floto Winter quarters at Denver, Col., and, returning, called at the Frank A. Robinson Winter quarters at East St. Louis.

T. W. BAILEY, general agent of the John A. Sparks Show, arrived in Chicago Feb. 1, for an indefinite stay.

AR. JOHNSON AND FREDDIE COLLIER are with the Rhoda Royal act at the Great Northrup Hipp., in Chicago, during the engagement commencing Monday, Jan. 24.

F. E. (DOOLEY) HALLIBORTH has been engaged to handle the front of K. G. Barkoot's "Beautiful Orient."

THE master hand of the producer is much in evidence in the new "Beefsteak Attic," opened Feb. 1, in the Saratoga Hotel, by James Clyde, the new manager, who is catering especially to the wants of the profession. The Attic was inaugurated by a party given to the cream of Chicago's smart set. The approach to this novel place is barred by an old fashioned raffle-gate, secured by a huge padlock; the door is of burnt wood, bearing the inscription, "We Live To-night." Once inside, the visitor is surrounded with an air of antiquity; modernism has no place there. The interior represents an attic similar to those we have read so much about in connection with manor houses, etc. The walls are decorated with relics of bygone days—the musket from Bunker Hill, the lantern that grandfather used, the dusty, battle-worn knapsack and powder horn of the minute man is in evidence as a monument to his deeds of valor. The old chest that grandma used to delight in rummaging, has its place in this quaint wonderland. Nothing has been overlooked. The old churn, the sawhorse, the old clock, grandfather's shawl, the spinning wheel, Washington's picture, the old rocker. Such modern things as electric lights have no place there. The candle lantern reigns supreme, and as it sheds its mellow rays, one forgets the hustle and bustle of 1913, and memory goes back to the happy days spent visiting the old folks at home. Taken all in all, the "Attic" is a winner, and reservations are being made so far in advance that Landlord Clyde will be kept busy.

JOHN DUDACK, formerly animal trainer with the Hagenbeck-Wallace Show, is playing vaudeville with a beat act.

GENE NADREAU, the well known rube clown, formerly of the 101 Ranch, is with the Wellington Trio, playing small time around Chicago, and going big.

CHAS. REYMOUD, steward with the Gollmar Bros. Shows, is in advance of one of the C. S. Primrose attractions.

AND now for a traveling hippodrome, under canvas.

JACK MANLEY, formerly assistant to W. H. McFarland, on the Sells-Floto Show, and for many years with the H. & W. Circus, now a graduate playmate, will occupy Dr. Tryon's former position with the Gollmar Bros. Shows this season.

TOM QUIGLEY furnished the entertainers at the "Beefsteak Attic Inn," Saturday, 1.

TOUCHING upon the artistic efforts of Manuel, the U. S. Tent and Awning Co.'s artist, I infer he does not relish re-touching.

SIDNEY: Wire me announcing your 1913 plans.

WALTER STANLEY: K. C. appreciates your presence.

F. O. GREGG, of the Fearless Greggs; what's new?

FRANK Q. JOLLE VAUDEVILLE AGENCY

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DO YOU RECOLLECT?

When Sam Scribner handled the Kid Show with Walter L. Main.
When John Whalen was chief of police of Louisville.
When Gus Hill was a club juggler.
When B. F. Keith ran a nickelodeon.
When Geo. H. Batcheller was a high and long distance leaper.
When Frank M. Drew and Woody Campbell handled circus privileges.
When Bob Manchester was a member of the team, Manchester and Jennings.
When Harry Martell was an acrobat.
When F. P. Proctor was a foot juggler.
When Kerry Meagher was a theatre advertising agent.
When Wm. A. Brady was a repertoire manager.
When J. H. Decker was a car manager for Sells-Floto.
When Abe Spitz was a road manager.
When Julius Cahn was an advance agent.
When Louis Robie was stage manager and manager for Harry Miner.
When Jim Curtin was in advance of Sam T. Jack's attractions.
When Bill Clark was advertising agent at Miner's People's Theatre, New York.
When Jos. F. Vion was a circus agent.
When H. H. Frazer was in advance for Dave Lewis.
When Frank Hopkins was a member of the firm, Hopkins & Morrow.
When Jimmy Aberdeen was boss of the bill room at Harry Williams, in Pittsburgh.
When Charlie Waldron and Frank Calder had out "The Early Birds."
When Billy Kibble was a circus rider.
When Leon Washburn was an acrobat.
When John Cort was an actor.
When Mark Luescher was the box office man at the Baker Theatre, Rochester.
When Geo. H. Nicolai was in advance of "A Barrel of Money."
When Geo. Tyler exploited "Princess Bonnie."
When C. S. Primrose was with Gentry Bros.
When A. H. Woods was an advance man.
When Harry Askin produced "The Tar and Tartar."
When Eddie Foy was with Dave Henderson.
When Sam Bernard was with Bob Manchester.
When Wm. Morris was with George Liman, vaudeville agent.
When Sam Gumpertz was business manager of Hopkins' Trans-Oceanics.
When J. N. Rentfrow was a member of the Milton Jasper troupe of acrobats.
When Jim Hutton was an artist for the Enquirer Job Print, Cincinnati.
When Ed. F. Rush ran a one ring circus.
When the Frohmans were with J. H. Haverly.
When Walt Smith exploited "Kajanka."
When Martin Julian was a Chicago theatre manager.

When McIntyre and Heath were with the Henry Burlesque Co.

And so the Winter period has passed pleasantly and profitably, and we are confronted with the advent of another springtime in this sunny southland. That the work of the past several weeks has not been for naught is evidenced by the appearance of the equipment as it now stands, just before the date when it will be again called into active service. The Barkoot Shows of 1913 will be far greater, far better than any which has heretofore traveled under this name.

And, not only has the time been utilized for freshening the old equipment, but also in building new, which will be necessary for the enlarged company which will soon take the road. The additions will bring the railroad stock up to twenty-five cars, while twenty-eight wagons will be used to transport the show.

For 1913 the Circus Royal, the Russian Theatre and Japan are again expected to prove the real features, each having been enlarged and improved upon over the 1912 product. Henry Palleon's Wonder City, re-splendent with a new front, and the entire outfit now on wagons, is again expected to be a winner. Of course, A. Abdolour will again have the Oriental Theatre concession, while Dad Works will be on hand with his Ferris wheel and Parker three-abreast jumping horse carry-us-all. A new attraction which should deliver the goods is "Centaur, the Kentucky Favorite," an educated horse, handled and owned by S. B. Smith, and whose frame-up will be especially sumptuous. Charlie Williams and Ralph Smith, with their respective outfits, newly painted and overhauled, will again be with us, as will Sam Raskin, with his "No Name," and H. Schapiro, of octopus fame. It would be impossible at this time to give a complete roster of the shows, but it is sufficient to say that all of the old names would appear therein, and a great many new ones, and that they would total about three hundred.

An air of confidence is here which will not be suppressed, and let us hope that the season of 1913 will be as prosperous as is being anticipated.—FRANK G. SCOTT.

PUNCHES FROM "PUNCH."

The New Orleans Mardi Gras is all the circuses rolled into one.
Profs. has eaten so much turtle soup he can pull his neck down through his vest.
AN English actor says he will produce "Uncle Tom's Residence" so that he can play "Marks, the Barrister."
A FARMER saw six motorcycles following an automobile. "Gee, them things has colts already!"
Nobody knows everything except an actor on his first starring tour.
MEN are born equal until they find out how good other husbands are.

BURNT cork and grease paint cover many an honest face.
"WHERE do you go from here?" is almost canceled: shows closing, everybody locating.
PLAYING a hotel clerk on percentage is one of the dull season's penalties.
THE first moving picture was a tattooed man falling off the balcony.
SOME actors speak very highly of themselves, also there are others.
YOUR best friend is your bankroll.
CLOWNS cause more happiness than millionaires.
THE greatest novelty in the world is the showman who saves his money: even some hod-carriers own their own homes.
CRITICS and magicians regard themselves as being made of a higher grade of clay than the average mortal.

MORRIS SEES SAMAR TWINS.

R. J. Louis, manager of the Samar Twins, was recently in Chicago in conference with Wm. Morris. The latter having learned that the Twins were to be exhibited at the Panama-Pacific Exhibition, immediately saw the possibility of an Eastern conquest for this attraction, and it is possible that the Twins may appear under his direction before the San Francisco Fair.

GEORGE DONOVAN—Why don't I hear from you?

BERT W. EARLES writes from Hot Springs, Ark., that he has invented a new hamburger, wherein real meat will not be used. Bert says that there is one bathroom at the Springs, and that is Billy Maurice's (Told you that before you went there.)
F. D. (DISNEY) BURNS is back with the Sea Cow, on State Street, Chicago.

SURELY means something when a man is always working. Ask Joe McCullum.
SIBBLE BOOSTS DETROIT.

Walter K. Sibley writes from Detroit, Mich., under date of Jan. 30, as follows:

"Dear Joe.—This is one of the best show towns I have ever been in. All the theatres are doing fine, also the picture shows. The 'fat boys' concluded their four weeks' engagement at the Hipp., and are now rehearsing a sketch I had written for them by one of the best sketch writers in the country, and I am already assured all the time I want for them.
"I have taken under my management Alma, the fat girl, also Saidia, the midget, who are to work together for one admission, over the best carnival and fair time. I am also negotiating for an interest in a sea circus that is startling in its conception and unique. Things are shaping up nicely for the new pit show. You can form some idea of its magnitude when I tell you that the organ I will use on this show cost \$5,000 real money. Nearly all the help has been engaged for the water show, which, outside of some minor changes, new paintings and canvas, will be the same as last season. It will take four cars to handle my attractions. John (Doc) Oyster and wife have been engaged for the museum. There will be, in all, seventy people with the Sibley Shows."

W. D. COHEN has just been informed by his agent in Labrador that he has discovered a tribe of Indians there by the name of Cohn, with which he at once closed contracts to appear with the Cohen's All-Yiddisher Wild West, this season. Dave said that he knew his father had traveled considerably in his younger days, but did not know a branch of the family had settled in Labrador. Fred Weorilinski, please write.

PARKVILLE NEWS.

Leavenworth, the thriving metropolis of Eastern Kansas, famous for its magnificent government and State institutions, and enjoying great prosperity as a result of her mining and manufacturing industries, has also become the Mecca to which the majority of carnival people wend their ways during the Winter season.

The big Parker factory is naturally the magnet which attracts most of them, and the National Hotel seems to have been selected as the uptown headquarters of the visitors. There the very atmosphere seems to be charged with show talk.

Bachman's Animal Show is wintering here, as is also California Frank's Wild West Show. Both institutions have separate training quarters and employ quite a number of people.

S. W. Brundage, owner of the Brundage Carnival attractions, is spending the Winter here, and will start out during the latter part of April with an outfit of which any man might be proud. He will have a twenty-five car show, his own lighting and power plant, and as nice an equipment of carved wagon fronts as has been seen in many a day.

Mr. Brundage has not made as much noise as some people, but during the fourteen years he has been engaged in the business he has built up a reputation for square dealing which is sufficient to guarantee his future success.

M. T. Clark, who has been with Mr. Brundage as contracting agent during the past eight years, will continue in the same capacity during the coming season, and in addition will operate one of the leading attractions with Mr. Brundage's company. Mr. Brundage enjoys the distinction of having purchased the first merry-go-round built by C. W. Parker, and the merry-go-round itself is noted as having harvested a crop of \$77,000 (more than one and one-half million nickels) before Mr. Brundage sold it and invested, three years since, in an up-to-date Parker carry-us-all.

Work is progressing rapidly on the Con T. Kennedy Show, which will be practically new when it opens in the Spring. Mr. Ken-

nedy is giving his personal attention to all details.

The Wortham & Allen Shows are on the Parker grounds undergoing the process of rejuvenation. They will be spick and span by Easter time and will go out in the Spring bigger and better than ever before.

At the Parker plant all is bustle and activity. Upwards of one hundred men are constantly employed, and this force will be increased by one-half as soon as the weather will permit outdoor work. Mr. Parker says he has had an unprecedented demand for amusement devices this Winter—particularly for his famous jumping horse carry-us-all, which has almost entirely superseded the old style track machines. The feature of portability which Mr. Parker so successfully worked out removed the only objection against the jumpers, and that they are equally adapted for park purposes is attested by the fact that Parker machines will be seen in the leading parks of the country the coming Summer, contracts having already been signed for park machines for Boston, Milwaukee, Denver, Seattle, Pittsburgh, Houston, San Antonio and several others.

ELMER JONES, brother of J. Augustus Jones, and associate proprietor of the Jones Bros. Shows, arrived in Chicago Jan. 28, en route from Warren, Pa., to the New Orleans Mardi Gras.

SOME men are born great, some achieve greatness, while others assume it.

FEW who are happy deserve to be, and more have sorrow than ought to have.

IT ISN'T the hair or lack of hair on a man's head that counts, it is the inside works that are valuable.

ALL THINGS come to him who waits, but the fellow who hustles gets them quicker.

CIRCUS DAY.

BY BILL JOSHILINGS.

Routine of the average visitor to the circus. He gets up at 2 A. M., hurriedly washes, hurries through his chores and breakfast, drives twenty miles to town, hurries through his shopping, is rushed out of the way of the parade, is told to hurry to the lot for the free show, and upon his arrival there is hurried out of the way of the workingmen. The ticket sellers tell him to hurry and get side show tickets, he is hurried through the side show and is rushed to the big show ticket wagon where he is told to hurry and put up his money. He hurries to the main entrance where the front door man tells him to "stop lively, please," he is rushed through the menagerie, "show about to commence," stops to hurriedly assimilate some red lemonade, hurries into the big top, is hustled off the hippodrome track and is rushed to the high seats, sweats for two hours while the butchers walk all over him. After the show he is hurried into being "accommodated." "Those holding concert tickets, this way; hurry please." He gets a hurried concert, "All over, pass out, step lively." He is rushed out of the show. "Hey, look out for the elephants," "move, you boob," hurries home, and as he drives by the runs the train-master yells, "Come on, hurry out of the way of that team." He gets home, thinks it over, says "Never again," "they're all alike," but—they always come back.

JEANETTE McMAHON: What makes-sky the "Strange-Insky Girls-kowsky" strange-efsky? Old BILLIE WILLIAMS: I C. U. R. with Don C.

ROY J. NORMAN: Quit smashing the glass. MASON CITY, IA., wants to know why some good carnival don't come there. None in two years. Town is said to be show hungry. General agents, take notice. R. U. Casey is the man to see.

MARY McCLURG, who hails from Leavenworth, Kan., aspires to be a carnival press agent.

JOHN P. MARTIN says that any time a cat track concessionaire has a grievance to air, he should write to him.

How dare you ask for compensation for a labor of love (?)

How many nickels can be gotten out of a barrel of lemonade?

What stove is Whitley John Robinson keeping warm?

Ed. Evans: Hope you do well with that show. Looks like it was going to be a real one.

CHARLEY FICK, contracting agent for Howe's Great London Show, writes from Montgomery, Ala., under date Feb. 1: "Friend Joe Hepp—You get out some circus page. Keep it up. Everybody gets THE CLIPPER to read your special news. P. S.—Come and see us." Thanks for both the boost and the invitation.

News from Howe's Great London Show Winter quarters.—Ida St. Leon, The Polly of the Circus Girl, who graduated from the ranks of the sawdust into a full-fledged star, has lost none of her love for the "white tops." When "The Little Miss Brown" company, in which she is starring this season, was in Montgomery, Ala., the other day, she was one of a party of sightseers to visit Vandiver Park, where the Howe's London Circus and Sanger Shows are wintering. Miss St. Leon appeared perfectly at home as she roamed about the Winter quarters, peeping at the big yellow wagons and circus cars. It was among such surroundings that the little star spent most of her life. She wound up her jaunt by feeding the elephants peanuts and popcorn and riding one of the big, grey geldings. For many years the St. Leons were one of the most noted circus families, and appeared with the leading shows. The father, Alf. St. Leon, died three years ago. The mother is traveling with Ida. The other members of the family—Elsie, Vera and

George—are with "The Polly of the Circus" company, now in Canada. Those who were the guests of Messrs. Magivan and Bowers were: Ida St. Leon, Mrs. Alf. St. Leon, Fred Reichelt, E. J. Dolan, Floyd King, Charley Fick and Frederick Asai.

LANGE'S MODEL Show NOTES.—These shows have been playing the turpentine section of South Georgia for the past five weeks, and found business far better than expected. This makes seventy-two weeks for this show without closing, covering Tennessee, Kentucky, Indiana, Georgia, Alabama and Florida. The coming season will find us in Pennsylvania and New York States. The majority of the official staff is the same as at the opening of the show: A. E. Lange, proprietor and manager; Charles Raymond, secretary and treasurer; James McClure, general agent; George Keightley, lot superintendent; P. D. Shields, master of transportation; Charles Raymond, general announcer. The shows are as follows: Lange's Old Plantation, sixteen performers, with Dave Brown, stage manager; Lange's Athletic Show, with eight athletes; Lange's Mysterious Zaba Sockers, Six in One, Raymond's Parisian Models, the Aerial Keightleys, English's Carousels, W. K. Davidson's El Ferris Wheel, frog attractions, Prof. Salaricos Royal Italian Band. The concessions are: Harry Englander, three; Johnny Bullock, three; Ed. Cole, two; Ty Hayasha, two; Curly McKenzie, two; Charles Raymond, two; Frank Clarke, two; Dad Browers, one; Clyde Carlyle, one; Dad Haines, one. This show will play two more stands in Georgia then into South Carolina.

BACKENSTOE BROS., of Columbus, O., who have given the carnival world two of the best combinations of shows on the road during the past two years, have again surprised and pleased their many friends by making a decided success in vaudeville. It had been rumored many times during the past few years that "Mazeppa" was to enter the vaudeville field. The idea was always ridiculed by the majority, the opinion seeming to be that the act would be too large and costly for theatres. However, this didn't seem to worry the Backenstoe boys in the least, and they announced last Summer that this Winter would surely witness "Princess Mazeppa's" debut in the two-day houses. The act has been splendidly equipped with scenery, and is almost a *fac-simile* of the act as presented at most of the large State fairs the last four years. Backenstoe Bros. have not spared money in giving "Mazeppa" splendid surroundings in which to work. As usual, L. B. Backenstoe is working the horse. His pleasing personality is just as evident in vaudeville as it has been on fair grounds, and altogether the act is almost sure to be one of the very biggest "headliners" in vaudeville before the season is over. Backenstoe Bros. also have an "educated pony and mule" act, opening on the Gus Sun time, and we are informed that they will, in the future, devote a considerable part of their efforts to the production of big equine acts in vaudeville.

W. D. T.—Apply to the American Billposting Co., 894 Fulton Street, Brooklyn.

HARRY R. OVERTON, erstwhile circus agent and theatre manager, is now in Georgia, en route as advance man for the old melodramatic hit, "Human Hearts." For nine successive seasons past he was connected as contracting agent with the Pawnee Bill, Hagenbeck-Wallace and Gentry Bros. Shows, three seasons with each, and has been identified with the white tops in various positions, more or less, all his life. This is the first time in many years to find him on the road during the Winter months. Not since he was business manager with Eugene Biall, when she toured in "Oliver Twist," has he wandered forth to greet his old acquaintances of the theatrical world.

It is being rumored about Chicago that Lew Morris is to have the privilege car with Frank A. Robbins' Show.

ED. GARNER has signed up with the Foley-Burke Show again.

IRVY FREEMAN is framing a new carnival for New England.

THE Great Northwestern Shows open the season at Toledo, O., May 3, under auspices of the Commerce Club.

NAT REISS played the Elks' street fair and carnival at Tampa, Fla., week of Feb. 3.

Was business good? Ask Nat M.

MIKE ZINNEY—Why these lengthy conversations with Francis Ferrari?

ANOTHER new carnival. For details see Geo. Dorman.

JOHN A. POLLITT will have two shows with the Wortham & Allen aggregation this year.

EDDIE ALTMAYER is wintering at Douglas, Ga. Major C. F. Rhodes, take notice.

DESPITE rumors to the contrary, Doc Turner will be with Con T. Kennedy this season.

DOC and MRS. HALL will be with the Kit Carson Show this year.

ABDALLAH and his whirling Arabs will be one of the features with the Con T. Kennedy Shows. Wah! nu Haaji, Sheik Abdallah?

H. E. VAN GORDER, who years ago handled Corey's Streets of Cairo, at Riverview Park, and later framed the Henry Marks Carnival Co. for its four weeks' tour, is now general agent for the Ehring Show.

THE MOSS BROS. SHOWS open the season on the streets at Jacksonville, Fla., March 10.

C. A. BOSWORTH is press agent with the Foley & Burke Shows.

MATT MEKKER will tickle the keys of the new calliope with the Barnum-Bailly Show.

THE new Sig. Sautelle menagerie will be a 60-foot top with four 30-foot middle pieces, and will contain twenty cages of animals.

GEORGE W. HALL JR., whose "pop" is "popcorn" George, will have the animal show with the Wintemute Bros. Show this Summer.

COMET CLIPPER

"The Mary Garden of Ragtime"—With those "Good-Luck" Songs
BOOKED SOLID

THE NEW YORK CITY THEATRES

CONTINUED ATTRACTIONS.

DRAMATIC AND MUSICAL.

ASTOR.—"Fine Feathers," sixth week.
BELASCO.—"Years of Discretion," eighth week.
CASINO.—Emma Trentini, in "The Firefly," seventh week.
CHILDREN'S.—"Racketty-Packetty House," eighth week.
CENTURY.—"Joseph and His Brethren," fifth week.
CRITERION.—Robert Hilliard, in "The Argy Case," eighth week.
CORT.—Laurette Taylor, in "Peg o' My Heart," eighth week.
ELTING'S FORTY-SECOND STREET.—"Within the Law," twenty-third week.
EMPIRE.—"The Spy," fifth week.
FORTY-EIGHTH STREET.—William Collier, in "Never Say Die," fourth week.
FULTON.—"The Law," eighth week.
GARRICK.—"The Conspiracy," eighth week.
GAITEY.—"Stop Thief," eighth week.
GRAND OPERA HOUSE.—Channee Olcott, in "The Isle of Dreams," third week and last fortnight.
GARDEN.—John E. Kellard, second week.
GEORGE M. COHAN'S.—"Broadway Jones," twenty-first week.
GLOBE.—"The Lady of the Slipper," sixteenth week.
HIPPODROME.—"Under Many Flags," twenty-fourth week.
HARRIS.—William Hawtreay, in "The Old Firm," second and last week.
HUDSON.—"The Poor Little Rich Girl," fourth week.
KNICKERBOCKER.—Julia Sanderson, in "The Sunshine Girl," second week.
LIBERTY.—"Milestones," twenty-second week.
LITTLE.—"Rutherford and Son," eighth and last week.
LYCEUM.—"The New Secretary," third week.
LYRIC.—Sam Bernard, in "All for the Ladies," seventh week.
MANHATTAN OPERA HOUSE.—"The Whip," thirteenth week.
MAXINE ELLIOTT'S.—"Snow White," third and last week at this house, every matinee and Saturday mornings.
NEW AMSTERDAM.—"Oh, Oh, Delphine," second week at this house.
PLAYHOUSE.—"Little Women," eighteenth week.
REPUBLIC.—"A Good Little Devil," sixth week.
THIRTY-NINTH STREET.—Mrs. Leslie Carter, in "The Second Mrs. Tangueray," second and last week.
WINTER GARDEN.—"The Honeymoon Express," second week.
WEBER & FIELDS' MUSIC HALL.—"The Man With Three Wives," third week.
WM. COLLIER'S COMEDY.—"Fanny's First Play," twelfth week.

CITY THEATRE.

(SAM FRIED, MGR.)

Business is on the increase here, due mostly to the excellent bill presented. Thursday evening, Feb. 6, almost every seat was filled by a good natured audience, who were most liberal in their applause.
Premier and La Fosse, two young men, were seen in a comedy knockabout acrobatic turn, and walked away with one of the biggest hits of the program. The comedy, which is supplied by both members, is very good and out of the ordinary usually seen in this style of act. As acrobatic performers they rank with the best, executing several tricks with ease and grace, and getting them good returns.
Helle Dixon, a handsome and shapely young woman, costumed in a very beautiful white gown, offered a singing specialty, rendering three songs which found much favor. Miss Dixon has a fairly good singing voice and knows how to deliver a song, also has made a careful selection.
Three people were seen in a sketch, called "Baby Blue Dog," and failed to create any kind of interest. The sketch is poorly constructed and it is hard to tell what it is all about. The three people presenting it are fairly good actors.
An act, called the Two Singing Girls, was about the best thing seen here in some time. With the act put in proper shape it would be a "corker." Both young women are pretty, and have excellent singing voices, but the selection of songs rendered is poor. The girls appear in handsome costumes, and make two changes.
Any manager looking for a dandy single talking and singing number would not go wrong in looking up Honey Johnson, who appears in black face. For fully twenty minutes he has the audience here roaring with laughter with his bright and witty monologue. His two songs, while not the popular kind, also was heartily enjoyed. He has an original way in delivering his material that made him a big favorite the minute he appeared.
The Frank Mills Players were seen in that interesting sketch about detective life, called "The Live Wire," and met with the same success that has greeted them everywhere. It employs three people, all of whom are excellent in their respective roles.
The Three Stratton Bros. offered a comedy musical act *par excellence*, and Berry and Wilhina were seen in a high class impersonation performance that earned much applause.
Lincoln Square (Chas. Ferguson, mgr.)—As an added attraction for the first days of this week, a Pathe feature, entitled "A Dream in the Air," is booked beside the regular pictures and the following vaudeville program: "The Hold-Up," with Percival Lennon; Herbert Brooks, in his sensational "Mystery"; the Four Everts, gymnasts; Orlan, Stanton and company, in original nonsense; Bijou Russell, singing and dancing comedienne; and Golden and West, singers and dancers.
Berkeley.—The second week of the Kolb Bros. motion pictures of "Shooting the Rapids of the Colorado Canyon," began 10.
Grand Street (Harry Beckman, mgr.)—Vaudeville and motion pictures.
Greeley Square (Julius Bernstein, mgr.)—Vaudeville and motion pictures.
Loew's Avenue B (S. N. Kuhn, mgr.)—Vaudeville and motion pictures.

"THE UNWRITTEN LAW."

Fulton (Henry B. Harris' Estate, mgrs.)—"The Unwritten Law," a melodrama in four acts, received its premiere in New York City Friday evening, Feb. 7. H. H. Frazee presented it, and with this cast:
John Wilson.....George Farren
Kate Wilson.....May Buckley
Dan.....Jean Mercet
Fred Morley.....Tommy Tobin
Larry McCarthy.....Frank Sheridan
Estelle.....Grace Goodall
Doctor Mahler.....Frederick Burton
Sadie.....Mrs. R. E. French
Foreman of Grand Jury.....George Cameron
McGuire.....Joseph Robison
Mullin.....Walter Eaton
Smith.....Ed Feldt
Nurse.....Marion Balou
Stenographer.....Ethel Davies
The "Unwritten Law" was coldly thought of by the first night audience which witnessed it, although they frequently forgot Author Royce's part in it and applauded the heroic efforts of May Buckley and Frank Sheridan, and little Tommy Tobin, who was the relief light of this gloomy crime play.
Miss Buckley was elegant, and she worked hard to get "The Unwritten Law" over to success, but the theme of the piece was so thin that her fine work was fruitless. She, as Kate Wilson, the deserted wife of a down-fallen prosecuting attorney, becomes indebted to one, Larry McCarthy, a ward politician and saloon proprietor, whose pretended goodness towards the Wilson children, Su and Dan, won the heart of Mrs. Wilson, and she sacrificed a woman's all for his kindness. She cared not for herself, so long as her offspring were given a chance to be happy in the world.
John Wilson had made a record for himself while he was on the bench, but he was too straight, and was a failure in seeing proper justice. He took to drink and sank lower and lower until he decided he'd run away and take the burden of himself off his good wife's shoulders.
A year or more later Kate Wilson found that Larry did not intend to marry her and clear her good name of the scandal his daily visits to the Wilson home had aroused. One Estelle, an "old flame" of Larry's, exposed the man's character to the woman, and she killed McCarthy (off stage) with a wicked looking knife. Upon raising from her victim's body she saw what she supposed was a ghost of her husband—and she lost her reason. But the "ghost" was John Wilson, and he accused himself of the crime. But before the grand jury Dr. Mahler put Mrs. Wilson under a hypnotic spell, and her story cleared her husband under the unwritten law plan. The family was happily reunited and, as young Fred Morley, the prosecuting attorney, loved the daughter, Su, more happiness was heaped upon the Wilsons.
Frank Sheridan was admirable as the false benefactor of Mrs. Wilson and her young ones, and the reverse character he showed towards the end of the play, when his real nature was exposed by the "woman of his past," stamps him the artist he is.
Tommy Tobin, the mate of one of the Wilsons, was the joy spot of the evening, and made his role, which was no small one, stand out on a level with any in the cast. He spoke his lines faultlessly, and, in short, his audience would have squeezed him to express their appreciation properly.
George Farren made the character of the deposed district attorney wonderfully realistic, while others who did their utmost to make it a valuable production, were Jean Mercet, John Stokes, Grace Goodall and Frederick Burton, but their efforts went for naught, their thin material they were allotted with in "The Unwritten Law." Tod.

GREELEY SQUARE THEATRE.

(J. BERNSTEIN, MGR.)

The bill for Feb. 6-8 included: May Francis, who, besides displaying four beautiful gowns, delighted her hearers with good selections, well sung, including "That Old Girl of Mine," "Cotton Moon" and "When I Lost You." Her pleasing personality also helps a lot.
The Six Abdallahs gave their well known performance of pyramiding and tumbling.
Glinran, the bar performer, pleased with his clever work, including the blindfold tricks.
King and Gee, two colored girls, in pretty gowns, sang "When Uncle Joe Plays a Rag," "Carolina," "Checkers," then as a girl and a young colored dandy, sang and danced, and closed with an Indian number, to good applause.
Kelly and Galvin, as the straight and a wop, did some funny conversation, a burlesque drama, and were fairly successful in their offering.
"Fun in a Boarding House" showed various phases of the professionals' temporary home life, and made the usual laughs, all the characters being well taken care of, notably the soubrette, who does her own washing.
Archer and Belford had a fine entertainment. The lady opens with a song. Then enters the comedian, with an old, decrepit bassoon, as the janitor, in a pair of nondescript trousers, a loose cut and an awful make-up. His dithering, with the pot, his efforts as a piano mover, and selections on the clarinet, made a big hit. He shows some clever acrobatic stunts.
The pictures were: "The Last Block House," "Love and La Valliere" and "In the Power of Blacklegs."
Proctor's Fifty-eighth Street (F. F. Proctor, mgr.)—Motion pictures and vaudeville. Bill for Feb. 10-12 included: Hallen and Hayes, Gene Muller Trio, Metz and Metz, Selma Walters and company, Johnson's Merry Youngsters, and McMahon's Pullman Porter Maids. For 13-15: Duffy and May, comedy acrobats; Ted and Lazelle, in "Delmonico's Upside Down"; "The China Doll," musical comedy; Fleurette, in poses; Carolina Four, singers and talkers, and the Musical McDonalds.
Bijou.—Motion pictures of Paul J. Rainey's African hunt began the twenty-first week at this house Feb. 10.
Manhattan (Walter Yaeger, mgr.)—First run motion pictures are shown here.

"THE HONEYMOON" EXPRESS."

Winter Garden (Winter Garden Co., mgrs.)—"The Honeymoon Express," a spectacular farce with music, in two acts and six scenes. Book and lyrics by Joseph W. Herbert and Howard Atteridge, music by Jean Schwartz. Entire production staged by Ned Wayburn. Produced by the Winter Garden Co. on Thursday evening, Feb. 6, with this cast:
Henry Dubonet.....Ernest Glendinning
Pierre.....Harry Fox
Baudry.....Harry Piller
Gardonne.....Lou Anger
Gus.....Al Jolson
Doctor D'Zuray.....Melville Ellis
Alfonse.....Harland Dixon
Gaston.....James Doyle
Maurice.....Owen Baxter
Yvonne.....Mlle. Gaby Deslys
Mme. De Bressle.....Ada Lewis
Marguerite.....Yanet Dolly
Marie.....Fanny Brice
The "Honeymoon Express" is far and away the best entertainment seen at this now solidly established institution in some time. It has a plot similar to "The Turtle," which created a sensation some years ago in New York, with Sadie Martinot in the cast. Gaby Deslys, who is, of course, the featured artiste, wore ten gowns and ten headpieces of huge gignettes of various colors during the evening.
The French woman makes her entrance early in the piece, and is almost constantly on the stage the whole evening. She was as captivating as ever, and she has improved in voice and in her dancing. The songs assigned her were capably rendered, and her dancing with Harry Piller won much applause. Piller, by the way, is one of the cleverest dancers on our stage.
Al Jolson was a smaller role than in former Winter Garden productions, but every time that he appeared he was greeted with howls of delight. One of his best song hits was "The Yellow Jacket Girl," in which he was assisted by a dainty little miss and the chorus, all garbed (except Jolson) in Chinese costume. But Al was compelled to sing his old successes, and not till he pleaded for mercy did the audience let the show continue.
Yanet Dolly (now working alone) looked unusually pretty, and danced divinely. She is the trade mark of grace. Her big dance occurs in "The Oriental Bachelors" (finely staged by Theodore Kaskoff). Then followed a burlesque on the dance by Jolson, who carried a "woman" dummy as his partner. This was one of the biggest comedy hits of the night.
Melville Ellis contributed one of his masterly pianologues.
Harry Fox managed to get a good deal out of a part that gave him scant opportunities. His reputation as a comedian is, however, strongly established in New York.
Two actors, well known to the patrons of the drama, have been called in to play the "straight" roles. They are Ernest Glendinning and F. Owen Baxter. Despite the fact that they seemed a little out of place in the Winter Garden's brand of entertainment, they more than held their own. Mr. Glendinning sang several songs pleasingly.
Fanny Brice has also a small role, but scored heavily with her songs.
Dixon and Doyle danced themselves into instant popularity. These two men are masters of their art.
Lou Anger played the role of a German war veteran in an amusing fashion.
The rest of the company lent good aid in bringing success to the piece.
The big feature of the production, however, is a race between a motor car and a train. At night. It is, of course, an illusion, but it is already town talk. It was invented, built and run by Howard Thurston (the magician) and Langdon McCormick. The illusion is preceded by a motion picture showing Jolson (at the wheel), Gaby, Ada Lewis and Piller riding like mad in an automobile. In an effort to overtake a train. The scene shows a mountain at night. Soon we see a small line of moving lights on the mountain top. It is the train. Next appear the lights of the automobile. Both are seen going through tunnels, turning corners, and so on, and in one mighty roar the locomotive and automobile, in actual size, make their appearance on the stage. It is a big dramatic scene which must be seen to be fully appreciated. Cold type cannot do it justice.
To sum up matters, the music of Mr. Schwartz, the "business" invented by Ned Wayburn, do much to make "The Honeymoon Express" worth while. The second week began Monday, Feb. 10. Kecey.

HAMMERSTEIN'S.

(WM. HAMMERSTEIN, MGR.)

Two of the principal features of this week's bill here are supposed to point a moral along separate and distinct lines.
One is described on the bills as a modern parable, entitled "Lead, Kindly Light," by John Lait, with Malcolm Williams in the leading role, supported by a big company. (See New Acts this issue.)
The other is "Le Rouge et Noir," in which the "Dance of Fortune" cuts the principal figure.
Clifton Crawford is in his second and last week in his entertaining monologue and dances.
The Avon Comedy Four, in their comedy school room scene, and a collection of excellent songs.
The Four Rianos, as the acrobatic monkeys, got the laughs.
Ashley and Lee, in a character skit.
Karl Emory's pets, a pretty canine act, was admired as usual.
Carroll and Fields sang their ragtime songs in their usual effective manner.
Ashley and Lee gave their "Chinatown" act.
Violet and Charles, aerial act, and Harry Penn Dalton, musical act, made their debuts here 10. (See New Acts, this issue.)
The Zolar Trio, acrobatic comedians, closed the bill. Old Timer.
Forty-eighth Street (J. Wesley Rosenquest, mgr.)—Vaudeville and moving pictures.
American (Charles S. Potsdam, mgr.)—Vaudeville and moving pictures.

"THE MAGNANIMOUS LOVER."

Wallack's (Charles Burnham, mgr.)—"The Magnanimous Lover," a play in one act, by St. John G. Ervine, produced on Monday, Feb. 10, by the Liebler Company, with this cast:
Samuel Hinde.....J. A. O'Rourke
Mrs. Cather.....Mona O'Beirne
William Cather.....Sydney J. Morgan
Henry Hinde.....J. M. Kerrigan
Maggie Cather.....Sara Allgood
The Irish Players, after a successful tour, began an indefinite season at Wallack's on Monday night. They presented "The Magnanimous Lover," and "Birthright," a two act play, by E. C. Murray, and "The Jackdaw," a comedy, by Lady Gregory.
"The Magnanimous Lover" was new to New York. In plot it resembles closely "Hindle Wakes." In both plays the heroine refuses to marry the man that betrayed them.
"The Magnanimous Lover," despite the sombre flavor of its story, has really more humorous moments than serious ones. It is really a delicious trifle, well written and constructed.
The two important roles are that of the young woman (who in this case has a son ten years old) and her lover. The role of the woman was brilliantly acted by Sara Allgood. She is a genuine artist.
J. M. Kerrigan, as the lover, played with sincerity his thankless role. The rest of the cast was excellent.
The Irish Players are always natural, free from affectation, and are worthy of consideration. They will appear almost nightly in different plays during their sojourn at Wallack's, and among the plays to be offered will be several new to New York. Additions will also be made to the company. Kecey.

PROCTOR'S FIFTH AVENUE.

(GUS MCCUNE, MGR.)

One of the best innovations that Manager McCune has started here, giving a twelve act program, has proved a wonderful business getter.
Edna Goodrich and her excellent little company was seen in her latest success, "The Awakening of Minerva," and duplicated former successes.
Beautiful and fascinating Nonette sang and played herself into much favor. A new song introduced by her, called "The Short Dress Ball," was a riot. It took about a dozen encores at the matinee.
Van Hoven, the "mad magician," who played an engagement here several months ago, made such a big hit that he has returned a feature, and well lived up to the billing.
For comedy, Ben Deely and his company took first prize. His offering, called "The Bell Boy," was a scream from start to finish.
John T. Murray, the long, skinny guy, presented a "corking" good monologue, which got many laughs. He also sang several songs that met with much favor.
Charles Cartmel and Laura Harris, in a dancing specialty, scored heavily.
Kate Ellmore and Sam Williams, one of the funniest acts in vaudeville, made their usual big hit.
Madge P. Maitland featured Irish songs and finished with a hair-lip impersonation that brought her many encores.
Clifford, the man with a trained voice, presented a unique novelty, but owing to his early position only made a fair impression. The act is a good one and, with a better position, would most likely clean up.
Those two skatological experts, Ed. F. and Winnie Rexos, demonstrated what tricks can artistically be performed on skates.
Robert's trained rats, cats and dogs performed tricks that human beings could well be proud of. The act went big. Jack.

COLONIAL.

(SAM TAUBER, MGR.)

The feature of this week's bill is the first presentation of Edwards Davis, "The Kingdom of Destiny," by the United Booking Office. The remainder of the bill makes a biting setting for the star act.
Kathleen Clifford opened the intermission, and immediately preceded the big act. Miss Clifford received a very warm welcome to her songs and impersonations.
The difficult position of following a big new production, fell to Gertrude Vanderbilt and George Moore. Seldom has Miss Vanderbilt done better than on Monday afternoon.
The old favorites, James and Bonnie Thornton, received hearty applause as they appeared, and although next to last, held the entire audience.
The Great Jungmann Family, athletes and wire artists, did finely in the closing number. La Vior, on a flying trapeze, opened the show, being followed by Cooper and Robinson, colored comedians, who were liked.
Gertrude Holmes and Robert Buchanan, in songs, held down third place.
Bert Melrose appeared in fourth and won his usual success.
Grace Van Studdiford pleased with songs, and Madden and Fitzpatrick closed the first half in a sketch entitled "The Wanderer."
"The Kingdom of Destiny" appears under New Acts in this issue.
Proctor's Twenty-third Street (Jos. Haug, mgr.)—Vaudeville and motion pictures. Bill for 10-12 included: Enos Trio, Stuart Sisters, "The China Doll," Pearson, Lyons and company, Ernest Carr and company, and Carolina Four. Bill for 13-15: Les Valadons, wire artists; Lynn and Mitchell, singers and dancers; Harry Moore and company, in "Little Miss Santa Claus"; Bernard and Bernard, comedians; "Spirit Paintings," a European novelty; Metz and Metz, singers, and "The Broomstick Witches," miniature musical comedy.
Kecey's Third Avenue (Ed. J. McMahon, mgr.)—Vaudeville and motion pictures.
Columbia (J. Herbert Mack, mgr.)—"Welch's Burlesquers" this week. Queens of Paris next.
Wonderland (Edward Blondell, mgr.)—The third week of this miniature Coney Island began 10, with its freaks, vaudeville theatre and numerous other fun-making attractions. The dance hall is a feature.

PROCTOR'S TWENTY-THIRD STREET.

(JOSEPH HAUG, MGR.)

There was standing room only, afternoon of Thursday, Feb. 6.
The Shaw Brothers opened the show with dancing. During the first part of their act vocal endeavors accompanied their dancing. Wilson and Aubrey, comedians, followed with some horizontal bar work. They closed with a burlesque wrestling match that lasted about five minutes, and during which the team kept the house in hearty laughter.
Ted and Lazelle, a man as a Dutch waiter, and a woman as a customer, in a cheap restaurant, ensued to win favor.
Ted and Corine Breton, a young man and woman, do very nicely in their singing specialties until after the girl changes to a knee-length Spanish costume of red, and appears with a stringed instrument. The costume is pretty, as is the young woman, but the closing number is not fast enough.
William Morrow and company appeared in a short sketch in which a cowboy finds the new school teacher is an old friend of his, and they leave the West to claim a million dollars. The young man is an old friend of the teacher. The man gives a good song, and so does the girl. A little more dancing by the young woman would have been liked on Thursday. As a quaint finish to their act a very small boy dressed as Cupid appears and drives them from the stage.
The Three Martins, young men, on full stage, gave a demonstration of their athletic ability. The feature of their act is the good hand-to-hand stunts done by the largest and smallest of the trio. The third member, in whitened face, takes some good falls and fulfills the comedy.
Isidor and Prince Ismael and company, in "Arabian Nights Entertainment," hold the headline position. The feature of the act is the dancing done by a supple young woman, whose actions remind one of Rajah and others of the Egyptian school. There are six other young women who chant odd tunes and march around the stage, also several men, who do nothing. However, there is a man who does some Russian steps that will bear watching. Of course, there is a snake and a lion, the latter being easily disposed of with Juggled words. The dancing done by the man and the young woman makes an act by itself.
The several reels of motion pictures proved interesting. Doc.
Irving Place (Dr. M. Baumfeld, mgr.)—The new play of the German Theatre, "Glanetta's Traenen" ("Glanetta's Tears"), can hardly be called a success as far as the play itself is concerned, the same being somewhat confused. The members of the company, however, did their best to please. The more pretentious roles were entrusted to Fr. Prandt (Glanetta), who again proved to be a very good actress; Herren Marlow, Fabst and Steeckel, who were ably supported by Herren Martini, Rub, Meyer-igen and Olmar. After one week's run this production gave way, on Feb. 7, to a three act farce by Julius Horst and Arthur Lipschitz, entitled "Das Lausche Nest" ("The Cozy Nest"), which was received with considerable enthusiasm, owing much more, however, to the overwhelming comedy element of the plot than to the way it was presented. Like all farces, it is difficult to give a definition of the contents; suffice it to say that there was laughter in plenty, and everybody seemed well satisfied. Herren Hub and Martini, in the principal male parts, were exceedingly funny, while Fr. Engel as the bride, for three months, would have done very well except for two facts—her youth and her physique. Nevertheless she is a very clever young actress. Fr. von Zeckendorf looked exceedingly pretty in the part of Leonie, while Herr Olmar could not refrain from exaggerating considerably as the confused man-of-all-business, Sperling. Fris. Haeneler, Gardiner, Goetzer and Weber, and Herren Frey, Falk and Praetorius, were employed in smaller parts. Berolina.
Metropolitan Opera House.—Bills week ending Feb. 8 were: *La Gioconda* Feb. 3, *Louise* 4, *Le Donné Curiose* 5, *Die Walkure* 6 (matinee), *The Tales of Hoffman* 6 (night), *Manon* 7, *Tristan and Isolde* 8 (matinee).
Plaza (David Benjamin, mgr.)—Vaudeville and motion pictures.
Academy (Samuel F. Kingston, mgr.)—Vaudeville and motion pictures.
Savoy (Rosenberg Bros., mgrs.)—Motion pictures in which leading stars appear is the attraction at this house.
Mark.—Motion pictures, including Edison, Vitaphone and Essanay productions, is the attraction here.
Circle.—Vaudeville and pictures.
Comedy (Albert Kaufman, mgr.)—Motion pictures and illustrated songs.
Loew's Delancey Street (Bernard Frank, mgr.)—Vaudeville and pictures.
Murray Hill (Fred Waldmann, mgr.)—Star and Garter Show this week. American Beauties next.
Miner's People's (Edwin D. Miner, mgr.)—Tiger Lilies this week. Miss New York Jr. next.
Miner's Eighth Avenue (E. D. Miner, mgr.)—Cherry Blossoms this week. Gay Widows next.
Olympic (Maurice Kraus, mgr.)—Al Reeves' Beauty Show this week. Beauty, Youth and Polly next.
Maxine Elliott's (George J. Appleton, mgr.)—Marguerite Clark will close her engagement in "Snow White and the Seven Dwarfs," at this show Saturday night, Feb. 15.
Thirty-ninth Street (Ralph Long, mgr.)—Mrs. Leslie Carter will close her engagement here, in "The Second Mrs. Tangueray," Saturday night, 15. On Tuesday evening, 18, "The Bridal Path" will receive its metropolitan premiere, with Ann Murdock and Robert Warwick in the leading roles.
Broadway (Wm. Morris, mgr.)—Harry Lauder and his company will return to New York for a two weeks' engagement at this house, beginning Monday matinee, 17. Matinees will be given daily.
Harris (Henry B. Harris Estate, mgrs.)—William Hawtreay, in "The Old Firm," will close at this house Saturday night, 15. The *Master Mind* will be produced here Monday evening, 17, with Edmund Breece in the leading male role.
Herald Square (M. Rothschild, mgr.)—Business here is excellent. First run of pictures is shown.

FLORENCE A. BARROWS

SOUBRETTE



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Double room and private bath, \$1.50 daily.
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KEITH'S UNION SQUARE.

(ELMER F. ROGERS, mgr.)

The S. R. O. sign was displayed early at the Monday night show here. The house was filled to capacity by a good natured audience who showed much favor for the excellent program presented.

Lee White and George Perry, those exponents of popular raggy songs, walked off with one of the biggest hits of the bill. They sang about six songs, featuring that famous number, called "Beautiful Love," which they were compelled to repeat many times.

Ed Gallagher, with his new partner, Joe Fields, were seen in his successful travesty, "The Battle of Bay Rum," and made the usual hit. Joe Fields, as Schultz, played the character in a humorous manner, and got many laughs with his funny facial expressions. Gallagher has played this sketch so many times that they now are calling him "Commander of Sandy Hook."

The American Englishman, Robert Emmett Keane, sang, talked and recited himself into success. His offering is novel and original, and proved very interesting.

Hamish McLaurin's successful caricature, "The Movies," under the direction of John C. Peebles, duplicated the success accorded their efforts recently at an uptown house. The idea is up-to-date and holds the attention from the start. Each character was in capable hands.

Mr. and Mrs. Allison presented their Swedish comedy skit, and at its conclusion took about six bows.

Mort Sharp sang, talked a little, and gave several imitations which brought him much success.

Jesse L. Lasky's "A Night on a Houseboat" made its usual good impression, the several songs rendered by different members of the company coming in for much applause.

Those three minstrel boys, Cockley, McBride and Milo, in a sample of the old time minstrels, were one of the laughing hits. All three have excellent singing voices, also put over a good line of talk with excellent results.

The Three Marlos showed many difficult stunts on the horizontal bars, executing all with much grace and apparent ease.

Margaret Hill presented her troupe of educated animals, putting them through many tricks, which found much favor with the audience.

Tom Penfold and Henry Marshall were seen in an entirely new performance, which will be fully reviewed in next week's CLIPPER.

Unique (E. L. Well, mgr.)—Vaudeville and motion pictures.

West End (J. K. Cookson, mgr.)—Annie Russell's Old English Comedy Co. in "The Rivals" and "She Stoops to Conquer" this week. Next week, "Rutherford and Son."

Keith's Harlem Opera House (F. Sellman, mgr.)—For this week, "The Lottery Man." To follow, "Communists."

Keith's Alhambra (C. Saunders, mgr.)—The bill 10: Gus Edwards' "Kid Kabaret," Whiting and Bert, Bert Levy, Nina Morris and company, Willard Stums and company, Six American Dancers, Dick Tubbs, Heros's horses, Brown, Harris and Brown, and Juggling De Lisle.

Keith's Bronx (Harry Bailey, mgr.)—The bill 10: Harry Woodruff and company, Wright and Dietrich, Williams and Ayer, Hal Davis and Inez Macaulay, Fred Duprez, Three Leightons, Camille Trio, "News of the World," the Gloekers, and Clark and McCullough.

Proctor's One Hundred and Twenty-fifth Street (C. G. Allen, mgr.)—This week's bill: "The Broomstick Witches." Those Four Girls, Wilson and Aubrey, Lightning Weston, Lynn and Mitchell, Harry Harvey, "Restaurant Cabaret Girls," Pearson and Lyons, Halica and Hayes, Dick Bernard and company, and Glen Dedge.

Family (F. Jacoby, mgr.)—Pictures only. Odeon (F. Decker, mgr.)—Vaudeville and pictures.

Lenox (R. J. Johnson, mgr.)—Pictures only. Lafayette (B. Nerbur, mgr.)—Vaudeville and pictures.

Washington (Harry Thoms, mgr.)—Vaudeville and pictures.

Eighty-sixth Street.—Vaudeville and pictures.

Riverside (Herman Goldman, mgr.)—Vaudeville and pictures.

Low's Fifth Avenue (A. Lowe, mgr.)—Vaudeville and pictures.

Hurtik & Scannon's Music Hall (Sam Hurtig, mgr.)—The American Beauties this week.

Prospect (Frank Gersten, mgr.)—"The Nigger" is this week's stock offering.

Metropolis (Louis Fosse, mgr.)—The Spooner Stock Company offers for this week, "The Gay Matilda." Next week, "The Talker."

Miner's Bronx (E. D. Miner, mgr.)—The Girls from Missouri.

Tremont (Jake Wells, mgr.)—Pictures and vaudeville.

Loew's National (Harry Lowe, mgr.)—The bill for this week offers: Josephine Sabel, Middleton, Spellmeyer and company, Edwards Bros., Kelly and Galvin, McMahon Sisters, Mimi, Bessie cockatoos, and the Burmurs.

Loew's Seventh Avenue (C. Sowards, mgr.)—Vaudeville and pictures.

Yorkville (Eugene Meyers, mgr.)—Vaudeville and pictures.

Hamilton (Robert McGee, mgr.)—Pictures and vaudeville.

Regent.—This new motion picture house opened on Saturday night, Feb. 8, presenting pictures only. The house is nowhere near finished. It is located at One Hundred and Sixteenth Street and Seventh Avenue, and it is claimed it will seat about twenty-five hundred people.

Brooklyn, N. Y.—Montank (Edw. Trill, mgr.) Julian Ellinge, in "The Fascinating Widow," this week; Robert Loraine, in "Not For Sale," week of 17.

Broadway (Geo. C. Teller, mgr.)—"The Yellow Jacket," this week; The Koven Opera Co., in "Robin Hood," next week.

Majestic (John R. Pierce, mgr.)—"Bunty Pulls the Strings" this week; "Bought and Paid For" week of 17.

Grand (Louis Barr, mgr.)—The Grand Stock Co. present "Sapho" this week; "Secret Service" week of 17.

Orpheum (Frank Kilholz, mgr.)—Bill for week of 10: Belle Story, Witt's Melody Lane Girls, Seven Bracks, Rose and Ellis, Murphy and Nichols and company, Frank Fogarty, Wilson Bros., Four Florinonds, "The Diamond Dancer."

Broadway (Benedict Blatt, mgr.)—Bill week of 10: Maggie Cline, Four Londons, Mr. and Mrs. Perkins Fisher, Asaki, S. Miller Kent and company, Three Keatons, Primrose Four, Linton and Lawrence, Bogany's Lunatic Bakers.

Crescent (Lew Parker, mgr.)—The Crescent Players present "Article 47" this week. "The Neer Do Well" week of 17.

Greenpoint (Frederick Whitlock, mgr.)—The Greenpoint Stock Co. presents "When We Were Twenty-one" this week. "Over Night" week of 17.

Gotham (Pauline H. Boyle, mgr.)—The Gotham Stock Co. presents "Over Night" this week. "Article 47" next.

Empire (E. J. Bulkeley, mgr.)—Dandy Girls this week. Girls from Missouri next.

Casino (Chas. Daniels, mgr.)—Gay Widows this week. Big Review next.

Star (James Curtis, mgr.)—Merry Whirl this week. Ben Welch's Burlesquers next.

Gaiety (Louis Krog, mgr.)—Beauty, Youth and Folly this week. Trocadero next.

Fourth Avenue (M. H. Saxe, mgr.)—The Lyceum Stock Co. presents "Queen of the Highlanders" this week.

Fulton (A. M. Lighton, mgr.)—High class vaudeville, changed twice weekly, is drawing capacity houses.

Jones (M. T. Jones, mgr.)—Vaudeville and pictures.

Fifth Avenue (M. H. Saxe, mgr.)—Motion pictures and vaudeville.

Royal (Marcus Loew, mgr.)—Photoplays, changed daily.

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THE SHOW WITH THE PUNCH

Burlesque News.

THE TIGER LILIES.

People's, New York, Feb. 10.

Matt Kennedy and his Tiger Lilies opened to a big house Feb. 10, at Miner's People's. Matt Kennedy is a prime favorite on the Bowery, and the way he was greeted at every effort showed that his performance was more than appreciated, as well he should be. Matt Kennedy is one of the classic comedians in his line in burlesque. Mona Raymond returned to the east after an absence of ten weeks, due to a painful accident, and the \$10,000 beauty gave her usual stalwart performance. The first comedy was the same as when reviewed by us early this season, but has been brightened up by Matt Kennedy when it was needed, and today the Tiger Lilies is one of the best organizations on the Empire Circuit. The cast also includes: Frank Gibbons, Mile. Armatita, Walter Van Allen, Anna Red Feather, Harry White Hawks, and Barney Williams. Olio.

BEN WELCH BURLESQUERS (EASTERN)

Columbia, New York, Feb. 10.

This show presents a fine singing and comedy bill this week, including Ben Welch, Florence Rother, Etta Hastings, Maude Heath, Helen Delaney, Pat Kearney, Leo Kendal, Leon Victor and Frank P. Murphy. It will be fully reviewed next week.

GUESS WORK ONLY.

Henry Clay Miner is not aware of Miner's Eighth Avenue not being in the Western wheel next season. No definite plans have been made for the coming season, and no credit is to be given to current false reports. No statement other than this has been issued from headquarters.

PHIL SHERIDAN engineered a fine cabaret show for the Taxpayers Dinner of Bath Beach, at Reinhardt's Casino, Brooklyn, Feb. 1. Mr. and Mrs. Sheridan, themselves, appeared, and made a big hit, also the Alcega Club Trio, Irene Barron, Bob Russak, Mrs. Hyer and Prof. Bahr, Ed. Rowley, Harry Curley, and the Virginia Quartet.

AN INJUNCTION has been applied for against Morton and Moore by the Gordon & North Amusement Co., on the strength of their contract. The answer was due last week, but action has been postponed to Feb. 13. Morton and Moore finished the week at Hammerstein's.

AN IMPORTANT CONTRACT.

(Special Correspondence to THE CLIPPER.)

KNOXVILLE, Tenn., Feb. 8.

A contract was closed Wednesday, 5, by the National Conservation Exposition Company with H. W. Wright, of Chicago, to manage the amusement features of the exposition in this city during September and October, this year. Exposition officials stated Wednesday afternoon that the midway feature of the National Conservation Exposition would be different from anything given here in the past, that only the highest class attractions will be booked, and that this feature of the exposition will be run as an exposition feature and not as that of a State fair.

LONDON, Feb. 1, 1913.

Sir George Alexander's appearance in vaudeville is the event of the week. The Palace Theatre was packed to the doors on Monday night. Alexander was distinctly nervous. If he were to be judged on sheer merit he could hardly be allowed a success, nor would there be a fierce competition for the act. But from the point of view of sensationalism Alfred Butt is agreed to have made the supreme record of modern vaudeville.

DON'T OVERLOOK "JOE HEPP."

GET ME MATT KENNEDY

AND HIS

TIGER LILIES

Back East with his Re-wol-ver.

JOS. W. STERN & CO. NOTES.

Jos. W. Stern & Co., the music publishers, of New York City, have again scored in their action against the Carl Laemmle Music Co., of which Carl Laemmle, the well known moving picture man, was president. The Appellate Division of the Supreme Court, First Department, has just handed down a decision affirming, with costs, the interlocutory judgment for an injunction and accounting obtained by Messrs. Jos. W. Stern & Co., in this action in June, 1912.

Some time ago Messrs. Stern & Co. instituted an action against the Laemmle Company, in the Supreme Court, New York County, to have the further publication by the Laemmle Co. of the music of the popular success, entitled "I'll Change the Thorns to Roses," enjoined, and for an accounting of the profits made by the Laemmle Company from the publication of the song.

WELL KNOWN ACTRESS STRICKEN.

Jennie Relfarth, one of the best known old women actresses on the American stage, suffered a stroke of paralysis on Saturday, Jan. 8, in Albany, N. Y., and is in a hospital there. It is not thought that she will recover, as her right side is altogether paralyzed. Members of her family were notified and hastened to her bedside. Miss Relfarth was a member of the company acting "Romance." She reappeared in apparent health last Saturday morning, but shortly before the matinee on that day she was stricken in her dressing-room and was removed to the hospital. "Romance" was produced that afternoon without the part which Miss Relfarth acted.

HAMMERSTEIN WINS.

Mme. Vallandri, the French opera singer, was unsuccessful in her suit against Oscar Hammerstein for \$1,650 salary and damages for breach of contract. One of the clauses of the contract was for a five months' engagement with Mme. Vallandri at the London Opera House. The defense was the insufficiency of receipts, in support of which the defendants gave evidence that they lost \$5,000 a week. The jury rendered a verdict for Mr. Hammerstein without leaving the box.

REGENT THEATRE OPENED.

The Regent Theatre, at One Hundred and Sixteenth Street and Seventh Avenue, opened its doors to the public Saturday night, Feb. 8. This theatre is said to have cost \$600,000, and will seat 2,000 people. Only moving pictures, accompanied by music, will be presented. On the opening night the Orpheus Male Quartette, accompanied by orchestra and organ, was a feature.

"THE MIRACLE" FEB. 17.

A. H. Woods has arranged with William Harris and Frank McKee to produce "The Miracle," Professor Max Reinhardt's big moving picture spectacle, in the Park Theatre, at Columbus Circle, Monday night, Feb. 17.

ANYONE who thinks he is not getting ten cents worth in this issue, please write.

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These three acts are now featuring with the "Circus Jose de Lara," touring the Island of Cuba, for the Winter season. At Liberty for coming season. All communications to Per. add. MRS. AL. MARX, 82 N. WATER ST., OGDENSBURG, N. Y.

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FORD Co. Fair Assn., Piner City, F. B. Funk.
BUREAU Co. Fair Assn., Princeton, Chas. Trimble.
RANDOLPH Co. Fair Assn., Red Bud, Geo. Galtier.
SANDWICH Fair Assn., Sandwich, C. L. Simpson.
ILL. State Fair Assn., Springfield, J. V. Dickinson.
RANDOLPH Co. Driving Assn., Sparta, C. O. Bates.
LA SALLE Co. Fair Assn., Streator, John R. Knox.
UNION Agr. Society, Warren, J. W. Richardson.
IROQUOIS Co. Fair Assn., Watoka, Geo. B. McNamara.
MCHENEY Co. Fair Assn., Woodstock, Theo. Hamma.
INDIANA.
STUBBINS Co. Agr. Assn., Angola, McClen.
BOURBON Fair Assn., Bourbon, B. W. Parks.
MARSHALL Co. Fair Assn., Bremen, J. G. Ditty.
FOUNTAIN Co. Fair Assn., Covington, Theo. H. McGee.
GREAT IND. Fair Assn., Decatur, Chas. Magley.
SWITZER & OHIO Co. Fair Assn., East Enterprise, G. B. Lottstetter.
FR. WAYNE Fair Assn., Ft. Wayne, P. T. Steidler.
ELKHART Co. Agr. Soc., Goshen, D. N. Bochtel.
DECATUR Co. Fair Assn., Huntington, E. W. Pichard.
HUNTINGTON Co. Fair Assn., Huntington, F. E. Wickenheiser.
IND. State Board of Agr., Indianapolis, Chas. Downing.
KENDALLVILLE Fair Assn., Kendallville, C. C. Brown.
UNION Co. Fair Assn., Liberty, B. F. Caddington.
N. MANCHESTER Racing Assn., N. Manchester, John Isenberger.
JAY Co. Fair Assn., Portland, Geo. E. McLaughlin.
GIBSON Co. Horse & Agr. Soc., Princeton, F. E. Knowles.
ROCHESTER Fair Assn., Rochester, J. Howard Rudd.
SALEM Fair Assn., Salem, Chas. R. Morris.
POREY Co. Fair, New Harmony, Mrs. Carrie Miller.
VIGO Township Fair Assn., Sandtown, S. C. McIndoo.
TERRE HAUTE Trotting & Fair Assn., Terre Haute, Chas. B. Duffin.
KNOX Co. Agr. & Mfg. Assn., Vincennes, J. M. House.
IOWA.
RUTLER Co. Fair Assn., Allison, W. C. Shepard.
HENRY Agr. Assn., Mt. Pleasant, C. H. Webber.
WORTH Co. Fair, Northwood, West Liberty Fair Assn., West Liberty.
WILLIAMSBURG Fair, Williamsburg, Chas. Fletcher.
SHERRY Co. Fair Assn., Harlan, Fred Frazier.
SAC Co. Fair Assn., Sac City, Gus Strothmeyer.
CEDAR Co. Fair Assn., Tipton, O. F. Schumaker.
BOONE Co. Fair Assn., Corning, Geo. E. Bliss.
BOONE Co. Fair Assn., Ogden, W. O. Treslar.
SHORT Slip Fair Circuit (5 fairs), S. P. Clark, Ogden.
BANNER Co. Fair Assn., Waverly, D. A. Long.
MITCHELL Co. Fair Assn., Osage, Carl H. Spaulding.
ALBIA Co. Fair Assn., Albion, R. E. Stacey.
IOWA State Fair & Expo., Des Moines.
GREEN Co. Fair, Jefferson, S. O. Culbertson.
DAVIS Co. Fair Assn., Bloomington, H. W. Leach.
CLARINDA Fair Assn., Clarinda, J. C. Becker.
PALL Festival, Humeston, A. D. McGuire.
AUBURN Co. Fair Assn., Auburn, S. C. Curtis.
BREMEN Co. Fair Assn., Waverly, B. A. Long.
KOSKUTH Co. Fair Assn., Algona, L. P. Harrington.
POTTAWATAMIE Co. Fair Assn., Avoca, Orlan Smith.
CLARK Co. Fair Assn., Atlantic, C. F. Hoffman.
BOONE Co. Driving Pk. & Fair Assn., Boone, J. S. Crooks.
HARCOCK Co. Fair Assn., Britt, R. L. McMillan.
CARROLL Driving Pk. & Fair Assn., Carroll, Chas. M. Russell.
WAPRIS Valley Fair Assn., Central City, E. W. Piney.
WRIGHT Co. Agr. Assn., Clarion, Chas. Rotsler.

KANSAS.
Name. Where Held. Secretary.
COLUMBUS Jct. Dist. Fair, Columbus Jct., O. M. Oavin.
ADAMS Co. Fair Assn., Corning, Geo. E. Bliss.
WINNEBAGO Co. Agr. Assn., Decatur, E. Blakeman.
CLINTON Co. Agr. Assn., Dewitt, G. H. Cristenson.
HARDEN Co. Agr. Soc., Eldora, H. D. Martin.
ELDON Dist. Fair Assn., Eldon, H. E. Baker.
ELKADER Co. Fair & Track Assn., Elkader, D. E. Livingood.
WINNEBAGO Co. Park & Fair Assn., Portrest City, H. E. Hanson.
ADAIR Co. Agr. Assn., Greenfield, W. W. Barrell.
GRINELL Fair Assn., Grinnell, J. T. Cessena.
GRUNDY Co. Agr. Soc., Grundy Center, E. V. McBroom.
FRANKLIN Co. Agr. Soc., Hampton, C. D. Williams.
HUMBOLDT Co. Fair Assn., Humboldt, W. B. West.
BUCHANAN Co. Fair Assn., Independence, A. G. Rigby.
JACKSON Co. Agr. Soc., Maquoketa, W. D. McCaffery.
IOWA Co. Agr. Soc., Marengo, E. S. Holmes.
MARSHALL Co. Fair Assn., Marshalltown, W. M. Clark.
MARSHALL Dist. Fair Assn., Marshalltown, D. P. Hogan.
N. IOWA State Fair Assn., Mason City, H. D. Barber.
MILTON Dist. Fair Assn., Milton, D. A. Miller.
NEW SHARON Fair Assn., New Sharon, H. D. Rine.
MONROE Co. Fair Assn., Albia, Loren Perrine.
ROSSOUTH Co. Agr. Soc., Algona, L. P. Harrington.
BUTTER Co. Agr. Soc., Allison, W. O. Shepard.
CRAWFORD Co. Agr. Soc., Arion, O. M. Cristwell.
LAWRENCE Dist. Fair Assn., Lawrence, D. A. Miller.
MILLVILLE Stock Show & Cmn. Assn., Millville, Jos. Hobbs.
BIG FOUR Fair Assn., Nashua, C. L. Pictory.
CLAYTON Co. Agr. Soc., National, Henry Luchin.
CHICAGO Co. Fair Assn., New Hampton, F. S. Griffin.
NEW SHARON Dis. Agr. Soc., New Sharon, W. H. Miller.
WORTH Co. Agr. Soc., Northwood, E. H. Miller.
GLENVIEW Dis. Fair, Glenview, G. H. Knox.
BOONE Co. Fair Assn., Ogden, M. C. Frelow.
SIOUX CITY Agr. Soc., Orange City, J. E. Vandenberg.
MITCHELL Co. Agr. Soc., Osage, G. H. Spaarburg.
MONROE Co. Fair Assn., Albia, Loren Perrine.
PERRY RACING ASSN., Perry, G. H. Gardner.
LAKE PRAIRIE Dis. Agr. Assn., Red Oak, M. H. Rathborne.
MONTGOMERY Co. Fair Assn., Red Oak, M. H. Rathborne.
EDIN DIS. Agr. Assn., Rhodes, M. H. Weeks.
SEWEL Fair Assn., Sewel, Loren Johnston.
INTER-STATE Live Stock Fair Assn., Sioux City, Joe Morton.
DICKINSON Co. Agr. Soc., Spirit Lake, W. White.
STRAWBERRY POINT Dis. Fair Assn., Strawberry Point, H. A. Artell.
TINGLEY Fair Assn., Tingley, L. D. Hall.
CEDAR Co. Fair Assn., Tipton, C. F. Summetmaker.
TOMA Co. Fair Assn., Toledo, A. G. Smith.
BENTON Co. Agr. Soc., Vinson, Sol White.
LIVE STOCK ASSN., Waverly, J. A. Long.
WEST POINT Dis. Agr. Soc., West Point, John Vailjokker.
FALETTE Co. Agr. Soc., West Union, E. A. McAllister.
WHAT CHEER Dis. Fair Assn., What Cheer, Geo. E. Poff.
MADISON Fair Assn., Winterset, S. A. Hays.
WILLIAMSBURG Fair Assn., Williamsburg, Chas. Fletcher.
HARRISON Co. Fair Assn., Missouri Valley, A. B. Hasbrook.
KANSAS.
CENTRAL Kan. Fair Assn., Hutchinson, L. Sponser.
PRATT Co. Fair Assn., Pratt, Walter Pedigo.
O'DAY Day Assn., Waverly, J. M. Osborne.
(Continued next week.)

NEW VAUDEVILLE ACTS

"Lead, Kindly Light."
HAMMERSTEIN'S, MONDAY, FEB. 10.
There had been a deal of advance press work and billing for this new sketch, so it was evident that much was expected of it in the way of success.
But just the contrary was the outcome at the Monday of Feb. 10. John Laft is the author, and his one scene is a corner on the lower East Side, New York City.
What is intended as the chief feature of the sketch is the introduction of ten members of the "Salvation Army," with their drums and tambourines. They are in the full uniform of the "Army," and the audience did not know whether to laugh or regard them seriously.
One of the "Army" girls has been wronged by a thief, who meets her here and endeavors to get her to return to him.
They have a scene here lasting ten minutes, during which he uses all the argument in his power, but the girl remains steadfast to her religion, and the curtain falls.
There would not be much prospect to bring success to Mr. Laft's sketch in vaudeville, but to place it at the "corner" for its first New York showing was fatal. There was very little applause at its finish.
The cast:
Slippery Jim.....Malcolm Williams
Jennie Bowen.....Beatrice Maude
Florence Clark.....Louise Chanfrau
George King.....A. Hal McCurdy
Kansas City Slim.....Jack Kingsberry
Corporal Stewart.....Hal Wilson
Officer Dougherty.....Wm. J. Kenney
Kate Hardy.....Alma Pickard
Old Timer.
Edwards Davis, in "The Kingdom of Destiny."
COLONIAL MATINEE, FEB. 10.
With this cast the United Booking Office presents Edwards Davis, in his "category" in rhyme and melodic investiture, entitled "The Kingdom of Destiny."
Love.....Miss Jule Power
Fate.....Wm. H. Turner
Evil.....Frank Burbeck
Lust.....Madeline Harrison
Art.....Adele Rea
The playlet is exquisitely staged in one scene, showing the king's court and in the background a picturesque scene of mountains and a lake, with electrical clouds and water effects.
The story is an allegory something on the style of "Everybody," a vaudeville production which played in the East last year.
Power, a would-be good king, is induced by Fate and Evil to interview Lust and Art in order to amuse himself. Neither pleases. But Love, in humble attire, attracts his attention. This is not pleasing to Fate and Evil. Fate attempts to murder Love, but is unsuccessful. Art is de throne, and Lust is granted her wish to live forever. Love is won by Power.
The parts are all well played, and the sketch held the close attention of the large house for forty-five minutes.
The young women who play Lust and Art are remarkably pretty. Lust appears with bear feet and limbs and an abbreviated costume. She is a blonde, and is strikingly attractive.
Doc.
Etta Bryan, Roy Sumner and Company.
PROCTOR'S FIFTH AVENUE, MATINEE, FEB. 10.
Edgar Allan Woolf's latest, "A College Proposition," in which Etta Bryan and Roy Sumner are featured, had their first New York appearance at the Monday matinee and was a success from the start. The sketch is one of the best Woolf has ever turned out, and contains the necessary "punch." In brief the story tells of a college boy marrying a tailor's daughter, much to his father's objection. Father tricks her into signing away her rights, but forgets to state they couldn't marry again, and here the curtain falls with them in embrace.
Both principals portrayed their roles in a creditable manner and got all the laughs possible with their clever acting. The act runs about eighteen minutes.
Jack.
Harry Fenn Dalton.
HAMMERSTEIN'S, MONDAY, FEB. 10.
In the No. 2 position of Monday's bill, 10, this young man did very well with the hand-bells, converting, an instrument that, at a distance, seemed to have but one string, and eliciting his act with a staff of sleigh bells. The latter was the best bit of his act.
The introduction of "patter" or if Mr. Dalton were to work in black face in his act, would improve it materially. Old Timer.
Violet and Charles.
HAMMERSTEIN'S, MONDAY, FEB. 10.
Opening the bill here at the matinee of Feb. 10, the act showed Miss Violet, a very graceful performer on the rings and trapeze, while her partner (Charles) did the role of her assistant with a routine of very mediocre comedy.
It is a fair act in its way. Old Timer.
George De Vries left the "In Old Kentucky" Co., owing to the severe illness of his wife, at St. Francis Hospital, New York. He reports the condition of Mrs. De Vere as favorable on Feb. 10, and he will rejoin the company Feb. 13.

GIVE UP ORPHEUM, JERSEY CITY.
There is trouble over the lease of the Orpheum Theatre, Jersey City, N. J., and Corne Layton and M. S. Schlesinger (who presented stock there up to Saturday, Feb. 8) are going to bring suit against Anthony Michel, the principal owner of the theatre, for breach of contract. Schlesinger, Layton and Michel (representing the theatre owners) were equal partners in the enterprise, but Michel, according to the plaintiffs, broke up the partnership because he claims he was financially unable to continue.

NOTES FROM THE QUALITY STOCK CO.
This company has been on the road since Nov. 1, touring Kansas, Missouri, Arkansas and Tennessee. Business has been splendid, with one or two exceptions. The company has made a decided hit everywhere. We have all special plays, scenery, etc., and high class vaudeville between the acts. Following is the roster: Gordon McDowell, J. R. Wright, George Slawson, Bobby Gossans, Chas. Slawson, T. D. Minkley, Hilda Miller, Zold Farnsworth and May Slawson; Slawson Bros., proprietors and managers; Chas. Nowal, musical director; Gordon McDowell, stage director. All are boosters for THE OLD RELIABLE and watch for it every week.
W. B. KEYES writes from York, Pa.: "The Keyes Sisters Stock Co. closed a very successful stock engagement of six weeks at Hart's Theatre, Philadelphia, Pa. The last few weeks we turned many away. During our engagement the theatre was broken into, all the dressing rooms searched, and some very valuable jewelry and gowns belonging to Misses Helen and Dot Keyes were stolen. It was later found to be the work of two young men, employed as ushers in the house. The goods were returned, and the boys sent to a reformatory."

Deaths in the Profession.

IN MEMORIAM
Our Beloved Mother, Marion E. St. Felix
Who Passed Away Jan. 8, 1909
We miss you every day.
Clementina, Henrietta and Charlotte St. Felix

MARY ELLEN WALSH, Feb. 4.
WALTER H. COULTER, Jan. 30.
LIZZIE WATSON, Feb. 5.
EDMUND TEARLE, Feb. 5.
MADAME RODEZ, Dec. 13, 1912.
LOLAINE HOLMES, Feb. 3.
MAY HILLMAN, Feb. 9.
LAWSON BUTLER, Feb. 4.
HENRY BUTLER, Feb. 3.
PAUL MITCHELL, Feb. 2.
Further mention of the above will appear next week.

K. & E.'S NEW PLAYS.

Marc Klaw, of Messrs. Klaw & Erlanger, arrived from abroad Feb. 8, on the Mauretania, after an absence from New York of a little over a month. While his visit on the other side was brief, he accomplished a good deal.
"I went, direct upon my arrival in Europe, to Vienna, to fulfill an engagement made some months ago to meet the composer, Franz Lehar, who wrote the music for 'The Merry Widow,' 'The Count of Luxembourg,' 'Gypsy Love,' and other well known operas," said Mr. Klaw on his arrival home. "During my stay there I heard the score of Lehar's latest opera, 'The Ideal Wife,' which is to be produced shortly in Vienna, and secured it for Klaw & Erlanger. It is really a farce yet to music, and tells the story of a husband and wife who were beginning to tire of each other; she proposes to go away for a while, but comes back shortly after, impersonating her own sister, and by an apparent change of manner, taste and dress, wins her husband back again. In 'The Ideal Wife' Lehar seems to have come back to the lighter, popular melodies which characterized 'The Merry Widow,' and it ought to prove a very great success."
"I also secured, while in Vienna, 'The Envious Butterfly' and 'The Cressian Beauty,' two new operettas. 'The Envious Butterfly' is by Lindau and Graenichstaedt (composer of 'The Rose Maid'), a Chinese operetta in the time of the present republic. The principal characters are the four ambassadors and their wives, a Chinese girl, Nadme, and a young student, who has been educated in America. The plot deals with a railroad concession which the Austrians want to get from the republic. The comedy is evolved from the cross situations of an Austrian flirting with Nadme, and the Austrian's wife flirting with the student. The student and Nadme are the principal lovers of the play, and in the end marry."
"In Berlin I engaged for Klaw & Erlanger, for a term of years, the services of Elise Alder, who is a great continental favorite. She will be seen in some of our musical comedies during the season of 1914. She is at present on an engagement to the Monti Operetten Theatre, in Berlin, and will have the principal role in 'The Envious Butterfly,' when that opera is produced there next October. This young woman could not speak a word of English last January. She began studying this Autumn, and speaks quite well now. She is chic, has a good voice, is learning the American and English style of dancing, and ought to be successful here."

DON'T OVERLOOK "JOE HEPPE."

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STOCK UP TO DATE.

BY PAUL SCOTT.

A couple of generations ago the principal theatrical entertainment was derived from permanently located stock companies. That was before the era of the "movies" or the one-night stand road companies. Each city had its stock company, and an actor who had achieved a reputation in a repertoire of standard dramas traveled from place to place playing his repertoire, usually changing the play each night, and being supported by the permanently located stock company. From the ranks of these stock companies emanated all the worth while stars of the past and the present generation. The stock company was a school where the actor began in the kindergarten grade, and with the natural ability that he must have possessed to be able to enter that grade, gradually and studiously worked his way up to the head of whatever line of business his physique and ability suited him for.

We had managers in those days who were artists in their way, who demanded and recognized dramatic ability before physical appearance. The word "type" was unknown to them. History is now, to a degree, repeating itself, and to-day there is hardly a city or town in the country that cannot boast of one or more stock companies. Where the so-called road company is playing to starvation business, the stock company is flourishing.

A few years ago it seemed we might almost despair of worthy successors of the fast-disappearing legitimate actor, as the manager who controlled our productions, knowing no better, insisted that the actor be selected for a part most look it in the office. But the stock company, the greatest and only practical school of acting, will give this and the next generation a crop of dramatic luminaries that will excel, if not exceed, those whose names are familiar to-day in dramatic history.

I have seen during the past year some stock performances that have equaled, and in some cases surpassed, the original, and that with an average of only a few rehearsals for the actors, and one week for the mechanics and scenic artist, to get out the production. And the proof of the above is that where the road company, with the original production (and usually an unusually bad company of actors) had the season before played to very bad business, the stock would play the same bill a week, to capacity.

Managing a stock company is just as different from managing a road company, as is the running of a gasoline craft to that of a Cape Cod "cat"—not a bad comparison, as the former, when started, will either keep on going without much effort, or stall dead, while the latter must be handled skillfully, requiring a technical knowledge that is acquired only through long experience.

There is one mistake that I think stock managers make, however, and simply because it has become a custom; that is, in arranging the ensemble of their companies. They will engage a leading man or woman, give them the benefit of the star parts, star dressing rooms, the advance notices, print their names in heavy type on the billing matter and programs, and give them all the other advantages that stars (?) usually get, and, in addition, pay for their services from two to three times more salary than any other member of the company, while in the same organization there may be several far better actors playing inferior parts, whose expenses for dressing, living, etc., are just as much. The manager, through custom, has deluded himself into the belief that his leading man and woman are the whole show.

Now, were I engaging a stock company, there are four members whose position and salary would be equal. I would engage a leading heavy man who would play all my leading heavy parts, such as John Burckett Ryder, etc.; a juvenile leading man who would play all my leading juvenile parts; a leading heavy woman who would play my Madame X parts, etc., and a leading juvenile woman who would play all my ingenue leads. My character man, my comedian, etc., would play whatever parts were considered in their films. My company would cost no more. In addition, I would make every contract read "parts cast for," and I believe I would get better work and better general results.

Some stock managers, in fact a great many, believe that a certain leading man or woman is absolutely necessary to the success of the organization. If that is true, why is it that one week a stock will play to a gross of \$4,000 or more, and perhaps the very next week, with the same company, the receipts will fall below the \$2,000 mark? Think it over. The company is not drawing the money into the house. Now, as it always has been, "The play's the thing."

There are four persons seldom, if ever, seen by the audience, who contribute as much to a good stock production as the acting company, namely, the carpenter, the scenic artist, electrician and property man.

I don't know who is really responsible for the false valuation placed on a great many plays that the stock manager is compelled to use, year after year. I am sure it is not the manager. I rather would place "the crime" (because in a great many instances it should come under the head of "obtaining money under false pretenses") upon those who are in control of the latest Broadway successes (?) or failures, and who know no more about the stock game than a babe in arms knows about the graft system in New York.

I want to digress for a moment to give a hint to our producing managers who usually score two failures to one success—that instead of spending a fortune on the premiere of a play they think is good, they should get in touch with a stock manager or director, give him the use of the play for a week's production gratis, take their advisory board along and witness a few of the performances. In that way they would get a pretty good line on the merits and demerits of the play. And also remember that whoever the producing manager handles two or three plays each season, the stock house produces forty or more. And the stock manager and director are generally pretty good judges of dramatic material. Also the average stock audience, "even if provincial," can judge of the merit of a performance just as well, and perhaps better, than the *Blase* Broadway audience or critics.

Vaudeville and "the here-to-stay" movies have hurt the traveling companies, but stock, like Tennyson's brook, "will go on forever."

The CLIPPER is indebted to Al. E. Fostelle, for the loan of several circus pictures from which cuts have been made for this issue.

BILLY BLACK will present his new skating act on the big time, commencing next week.

THE NEW YORK CLIPPER.

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PLAYS

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PLAYERS

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FOR ALL BRANCHES OF THE PROFESSION

FLASHES AND DASHES.

"TRUST THE PEOPLE," a play of politics and passion, by Stanley Houghton, was produced Feb. 5, at the Garrick Theatre, London.

THAIS MAGRANE PRESCOTT, an actress, has filed a suit for divorce in the Circuit Court, St. Louis, against Guernsey Palmer Prescott, asking for the custody of their son, Raymond Magrane Prescott, and for the restoration of her former name, Thais Magrane. The couple were married in New Orleans in 1905.

ROSE CURRY, an actress, has filed suit against William A. Brady to recover \$3,500 salary, at \$100 a week, and \$407 expended for dresses, gowns and stockings. She alleges she was engaged for the present season to play Virginia, in "Bought and Paid For," but was discharged on Sept. 15.

STELLA HOBAN returned to the cast of "Oh, Oh, Delphine," at the New Amsterdam Theatre, Thursday night, Feb. 6, resuming the role of Simone. She has recently missed a few performances, owing to a severe cold.

"THE TWIG OF THORN," an Irish fairy play in two acts, by Marie Josephine Warren, will be given at the fourth matinee of the season, by the American Academy of Dramatic Arts, on Thursday afternoon, Feb. 13, in the Empire Theatre. The second act of "The Marriage of Figaro," of Beaumarchais, and "The Stronger," a drama in one act, by Emile Zola, will also be given.

Mrs. EDWIN VOGEL has purchased one hundred seats for "Snow White and the Seven Dwarfs," at Maxine Elliott's Theatre, and given them to the Children's Free School, 55 Henry Street. One hundred children from that school will be her guests at the performance of "Snow White," afternoon of Feb. 14.

The Drury Lane Theatre of Manhattan was incorporated at Albany, by Jacob Valensi, Jacob Emanuel and Philip Simon, of 170 Broadway, New York.

H. H. WARNER heads the company producing "The Ghost Breaker," which opened at Johnstown, Pa., Feb. 10.

WM. NIKOLA, illusionist, and wife, returned from Europe Feb. 7, after a tour of the world. The Appellate Division of the Supreme Court decided, Feb. 7, that Wm. Hammerstein must stand trial in the Court of Special Sessions, for violating the law against Sunday performances, at the Manhattan Opera House, Nov. 27, 1910.

The West Side Theatre Co. of Manhattan has been incorporated at Albany, by Louis Frankel, Richard Ely and A. C. Kneller, of 8 Clinton Avenue, Jersey City, N. J.

The Stuyvesant Amusement Co. has been formed by Louis, Ida and Israel Novick, of 150 Bay Twenty-fifth Street, Bath Beach, N. Y.

PLANS were filed for putting new store fronts in the Broadway Theatre Building, New York, on Forty-first Street, at a cost of \$10,000.

ROBERT BUTCH MASTELL celebrated his fifty-ninth birthday anniversary Feb. 7. His friends in Boston did not allow him to forget his natal day, and many of his associates of the Lambs sent him congratulatory telegrams.

The Children's Educational Theatre has received its charter from the State Regents. It is the first institution devoted exclusively to dramatics by children ever to be chartered. The directors are Mrs. Frederick B. Pratt, of Brooklyn; Mr. and Mrs. Thomas L. Leening, Arthur D. Chandler, Harry Content, Ethel Ehrmann and Alice Minnie Herts.

MARIE DRESSER ARTHUR ROW as a member of her vaudeville organization, which soon will start on a tour of the principal cities.

CHARLES FROHMAN looks a long way ahead. He announced last week that Jan. 12, 1914, he will present Maude Adams at the Empire Theatre in a new comedy which is being written for her by J. M. Barrie.

The Appellate Division of the Supreme Court decided on Feb. 7 that William Hammerstein, theatrical manager, must stand trial in the Court of Special Sessions, on a charge of giving a Sunday performance in the Manhattan Opera House on Nov. 27, 1910.

"THE WHIP" received its one hundredth American performance Feb. 8, at the Manhattan Opera House.

REHEARSALS began last week for "Alan of Alkanberg," the musical comedy which will be presented by the Columbia University Players Club, in the grand ballroom of the Hotel Astor, in the week of March 31. The book was written by S. M. Janney, a junior.

ARRANGEMENTS are being made for a private performance of Brieux's play, "Damaged Goods," on the night of Sunday, March 9, at the Astor Theatre, under the auspices of the Sociological Fund of the Medical Review of Reviews. Richard Bennett, Wilton Lackaye, Constance Collier and Mary Shaw are among the actors who have volunteered their services.

A JUDGMENT granting Mabel Norton, an actress, \$5,000 damages against Willard Wilson, proprietor of the Hotel Lexington, for false arrest, was reversed on Feb. 7, by the Appellate Division of the Supreme Court, on the ground that certain evidence had influenced the jury improperly.

FRED EMNEY has secured from the Samuel French Co. the sole rights to "A Sister to Assist 'Er," for vaudeville.

ARTHUR LOTTO is recovering from his attack of appendicitis. He was operated upon at the Welles Hospital, Toronto, Canada, last week.

WELLS HAWKS is now a minstrel. The former press agent is an end man with Nell O'Brien's Minstrels.

It is reported that Louis Martin is no longer connected with the restaurant in Times Square, bearing his name.

EVA TANGUY and her Novelty Company opened her tour at Bridgeport, Conn., Feb. 10, under the management of Arthur Klein.

AL. WILSON will be under the management of Louis B. Mayer and Ben Stern, next season. MAUD TIFFANY returned from Europe last week, and says that she is hunting new "rags."

MRS. LANGTRY will play a tour of South America, under direction of Harry Alward, at the close of her vaudeville engagement with Martin Beck.

JACK ROSE, it is announced, will be featured in the new play, "The Gun Men," by Abe Thalhimer.

THE Dewey, New York, has been relinquished to Sullivan & Kraus by Wm. Fox, who had been running opposition to himself in that house, for some time. The house is closed.

ROBERT LORAXE will present, for the first time in Greater New York, Feb. 17, at the Montauk, Brooklyn, the new comedy by Rol Cooper Megrue.

JULIAN ELLING celebrated the one thousandth performance of "The Fascinating Widow," at the Montauk, Brooklyn, Feb. 10, by a banquet after the show.

The oldest house in Brooklyn, now standing at 300 Eighth Street, will shortly be torn down to make part of a site secured for a vaudeville theatre, to extend through to Ninth Street.

DOROTHY LAMAR, of "The Spring Maid" Co., was married to Harry Xost, at Clinton, Ia., Feb. 8.

The report that McVicker's, in Chicago, would be given over to the movies, is vigorously denied by A. W. Dingwall.

FANNY WARD returned from Europe Feb. 8. She will see "Within the Law," with a view of securing the English rights.

"THE HONEYMOON" will be played by the Stage Society, Feb. 17, at the Lyceum, New York, for the benefit of the Actors' Fund. In the cast will be Richard Bennett, Richard Stirling, Albert Reed, E. H. Robbins, Frank Reicher, Laura Hope Crews and Sarah Le Moyne.

ALAN OF ALKANBERG, by S. M. Janney, goes into rehearsal next week by the Columbia Players' Club, for production at the Hotel Astor, March 31.

"DAMAGED GOODS," dealing with the transmission of diseases, will be played privately, for educational purposes, at the Astor, New York, March 9. Among the players will be Richard Bennett, Wilton Lackaye, Constance Collier and Mary Shaw.

R. G. KNOWLES will lecture on "China," for the New York Elks, on Feb. 15.

EFFIE GERMON returned to the Actors' Fund Home, Staten Island, N. Y., on Feb. 1, improved in health, after having been in a patient in the S. R. Smith infirmary for fifteen weeks.

JOHN BROWN, for years a dramatic and vaudeville agent in New York, became a guest of the Actors' Fund Home, Staten Island, N. Y., on Feb. 14.

The Association of Theatre Managers of Greater New York will hold its ninth annual dinner at the Hotel Plaza, on Thursday evening, Feb. 13.

"AT BAY," a new drama by George Scarborough, has been placed in rehearsal by the Messrs. Shubert, for production outside of New York, about Feb. 20. Andrew Mack and Chrystal Herne have the leading roles.

PERCY HEATH was recently appointed general press representative for Henry W. Savage.

"THE HUNDRETH MAN," a drama by Hutcheson Boyd, was produced at Wallack's Theatre, New York City, Saturday night, Feb. 8, by the National Federation of Theatre Clubs.

IN THE Supreme Court, at Buffalo, N. Y., Feb. 3, Louis W. Gay vs. Chas. A. E. Harris, the plaintiff recovered a verdict of \$2,500 for services rendered in managing the Sheffield Cloy on its tour in this country, two years ago.

MARCUS LOEW is planning to build a new theatre in Buffalo.

BERNARD F. GILMORE filed a petition in bankruptcy Feb. 10, with various indebtedness summing up against him to the amount of \$10,410.

The Harry Williams Music Co. has been incorporated by Harry Williams, A. M. Wattenberg and A. S. Levy.

COLONEL LOUIS F. HEUBLEIN, well known among the theatrical profession, was found dead in his apartments of the Hubbell Hotel in Hartford, Conn., Feb. 10, in his sixtieth year.

THE Garrick Theatre, Burlington, Ia., was gutted by fire Feb. 11.

"THE AMAZONS" will be revived in the Empire Theatre, by Charles Frohman, in May. The cast will be selected from Frohman companies on tour.

DONALD BRIAN will be seen in a new musical play in August, under the management of Charles Frohman.

GEORGE W. LEDERER, theatrical manager, has begun an action in the Supreme Court to compel H. H. Frazer to file an accounting of the business of the partnership which existed between them.

HENRY W. SAVAGE has purchased the American rights to a Viennese operetta, "Der Zigeunerprimas," which he probably will call "The Gypsy Chief." The operetta had a long run in Vienna.

MILIE DAZIE will open in vaudeville Feb. 17.

JULIA SANDERSON has secured her divorce from Tod Sloan. The final decree was signed Feb. 10.

MR. SHERMAN, playing the Griffin time at Brockville, Ont., slipped and broke his ankle. He is now at the hospital in that city.

THE Imperial Parliament's Committee on Petitions, at Berlin, Feb. 6 refused even to consider the petition to prolong the copyright of Richard Wagner's opera, "Parsifal," beyond Dec. 31 of this year, when it expires in the ordinary course.

ROY ATWELL, the comedian in "The Firefly," now at the Casino Theatre, will be the star in a musical comedy now being written for him by Otto Hauerbach and Rudolf Friml.

"A MAN'S FRIENDS," a drama by Ernest Poole, treating of New York life of to-day, will be put into rehearsal next week by the Liebbers.

MINNIE TRACY, an American singer, who for some time has been singing abroad, in opera and concert, gave a concert at Acolian Hall on Feb. 6.

"CHILDREN OF TO-DAY," a satirical comedy drama by Clara Lipman and Samuel Shipman, will be given its first presentation on any stage, by Cohan & Harris, at the Apollo Theatre, Atlantic City, N. J., Feb. 17.

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F. F. PROCTOR'S THEATRE, PLAINFIELD, N. J.
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THE LONERGAN COMPANIES OPEN.

The members of the Lester Loneragan Salem, Mass., Stock Co. left Saturday night, for Boston. On their arrival at the Hub they were met by E. V. Phelan, a partner in the Loneragan enterprises. After dinner they went to Lowell, Mass., to see the opening performance (Monday, Feb. 10) of the Loneragan Stock Co., in "A Woman's Way" (which the Salem company will appear in at Salem on Monday, Feb. 17). In the Lowell performance J. J. Flanagan played the leading role, but after this week he will be transferred to the Salem company. The members

of the Lowell organization will be William Grew, leads; Juliette Booth, leads; Robert Lee Allen, comedian; Margaret Ralph, characters; Kathryn Stevens, ingenue, and Louis J. Dean, stage director.

The Salem company will have Arthur Behrens, leads; leading woman undecided at this writing; Frank Kirk, characters; Ottolo Nesmith, ingenue; George Clarke, juvenile; comedian, undecided; George McEntee has been engaged as stage manager and director.

THE American stock, formerly at Toledo, O., is now located at Duluth, Minn.

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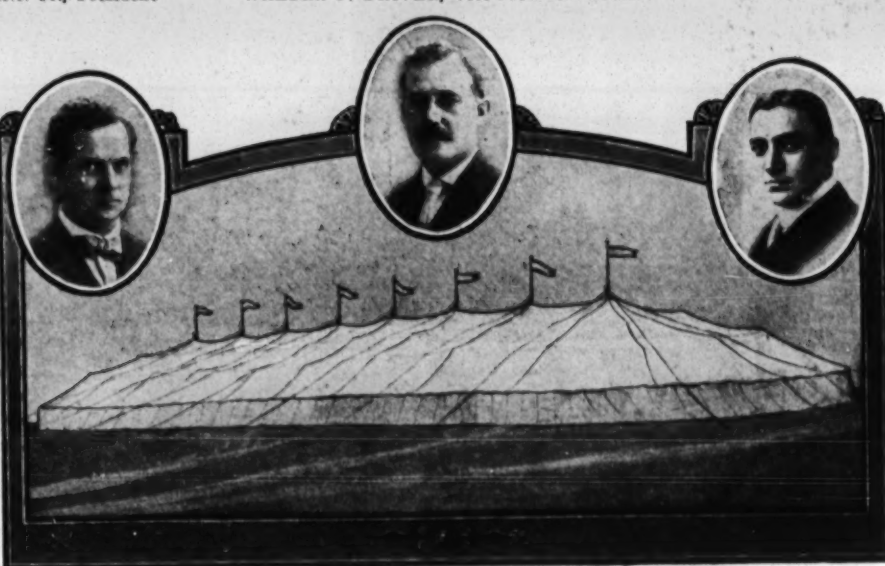
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OUT OF TOWN NEWS

PHILADELPHIA.

The coming of Lent has had no great effect upon attendance at the theatres, and on Ash Wednesday some of the vaudeville houses were crowded. Several important changes of bill will be made on Monday, Feb. 10, with the most interesting that at the Lyric, where Gertrude Hoffmann and the New York Winter Garden Show, "Broadway to Paris," will be on view. To the Walnut Street will come A. G. Delamater's special production of his new success "Freddie," with John Maclyn as the star. The Forrest will have Maclyn Arbuckle, in "The Round-Up." METROPOLITAN OPERA HOUSE (Alfred Hoeferle, mgr.)--The Philadelphia Opera Co. will sing this week as follows: "Noel" (first time) and "Pagliacci" 10, "La Traviata" (matinee), "Tosca" (evening), 12, "Die Walkure" 13, "Thais" (matinee), "Faust" (evening) 15. The return engagement of the company began last Monday with Tetrazzini, in "Lucia." During the week "Mignon," "Conchita," "The Secret of Solange," "The Jew of Sene," and "Lohengrin" were given. Business was excellent. The opening was to a standing room only house.

LYRIO (Messrs. Shubert, mgrs.)--Gertrude Hoffmann, with her big musical show, "Broadway to Paris," opens for a limited engagement on 10. She will play four matinees a week, as well as the usual number of night performances. "Everywoman" closed Saturday night, 8, a three weeks' return, to enthusiastic and high praise.

WALNUT (Harris Estate, mgrs.)--A company organized especially to present "Freddie" in Philadelphia, and with John McCloskey as star, will open 10. The theatre will return to the dollar and a half scale, temporarily dropped during the three weeks' engagement of Wm. Farnum, in "The Little Rebel," ending successfully on 8. Farnum played at the dollar scale, inasmuch as his was a return engagement without his brother as co-star.

FORREST (Nixon & Zimmerman, mgrs.)--Maclyn Arbuckle, in "The Round-Up," opens 10. A big engagement is expected for the fortnight. Advertising is for fifty miles around Philadelphia. Raymond Hitchcock had a big engagement of two weeks, ending 8, in "The Red Widow." At the Wednesday matinee he held up the show for twenty minutes with a highly diverting speech that gave him opportunity to make laugh-getting remarks about the numerous actors who had come in to see the piece.

GARRICK (Nixon & Zimmerman, mgrs.)--"Officer 666," with the New York company, including George Nash and Edward Abeles, begins the second week on 10. Business has been splendid and the show is receiving considerable praise. The engagement will conclude in another week.

BROAD (Nixon & Zimmerman, mgrs.)--"The Governor's Lady" is doing well at the Broad. The piece is here for four weeks, ending 21. During the past week there was established after each performance a "bread line" for the poor of the city. Food used in the child's restaurant scene of the play is given away at the stage door.

CHATELAIN STREET OPERA HOUSE (Nixon & Zimmerman, mgrs.)--The concluding week of Otis Skinner's four weeks here, in "Kismet," begins 10. Business has been fine, and an effort was made to extend the engagement, but without success. Julian Fitting, in "The Fascinating Widow," is due 17.

ADOLPH (Messrs. Shubert, mgrs.)--No announcement is yet made for the conclusion of the engagement of "Bought and Paid For." Business is large. The sixth week begins 10.

CHATELAIN (Frank Williams, mgr.)--"The Deep Purple" will be played by the Orpheum Stock, beginning 10. "The Lost Paradise," given week of 3, was well received, and a fine production was made by Stage Director Percy Winter.

"Doctor Bill" is announced for week of 17.

NATIONAL (Jos. M. Kelly, mgr.)--Langdon McCormick's drama, "The Burglar and the Lady," will be the Paul Burns' Stock Co. attraction for week 10. Leah, the Forsaken, given the week of 3, created very favorable comment. Geoffrey Matthews, Marcus Hoefs, Paul Burns, Victor Barnes and Emma Lowry are favorites. Nina Burns joins the company 10.

"Fifty Miles from Boston" will be the offering of the American Stock Co. week of 10. "Alias Jimmy Valentine," given week of 3, was very popular, and John Moran, in the title role, at his best. Grace Huff was seen as Rose Lane.

GRAND (Stair & Havlin, mgrs.)--William A. Brady's production of "Way Down East" is the attraction week of 10. "The Country Boy" played to a big engagement week of 3. Manager W. Dayton Wegelach is very much alive to the interests of the visiting attractions.

EMPEROR (Wash. Martin, mgr.)--The Gay Widows played the week of 3. Eddie Mack, the "dope fiend," was a hit in the leading comedy role. The Five Alarcons, in their act, won approval. The Country Store at this house is a big draw. Thursday night, week of 10, the Big Review, headed by Frankie Heath, Tiger Lillies week of 17.

TROCADERO (Sam Dawson, mgr.)--The Sam Dawson Dailys are doing the week of 10. The High School Girls had a good week, 3. Burr Jack was a hit in the leading comedy work of the two burlesques. Col. Dawson is having success with "Surprise Night." Country Store and Waiting Contest features each week. Folies of the Day 17.

CASINO (Ellas & Koenig, mgrs.)--The Merry-Go-Rounders are the week of 10 attraction. "The Vampire Dance," in the show of the American Beauties, week of 3, was a feature. Cook

and Lorenz and Fay St. Clair added the lustre of their achievement to the show. A cabaret scene offered ten acts. Hastings' Big Show 17.

GAYETY (John P. Eckhardt, mgr.)--Girls of the Gay White Way are on for week of 10. One-Round O'Brien, who agreed for a forfeit of \$25 to knock out any man in one round, was at each performance of the Midnight Maidens week of 3. Elmer Tenley and Bob Van Osten, favorites here, headed the comedy contingent, and were well received. Clark's Runaway Girls 17.

B. F. KERTIS (H. T. Jordan, mgr.)--The bill for week of 10 includes: Simon and Osterman, in "A Persian Garden," return date; Bessie Wynn, Mabelle Adams and company, "Jack" Hazard, Van and Schenck, Jackson and McLaren, Williams, Thompson and Copeland, Archi Onri and Miss Dolly.

PENN (Wm. W. Miller, mgr.)--Week of 10: "The Girl in the Vase," Arthur Deagon, Mae West, Gillette's animals, the Torleys, Dotson and Gordon.

LUNNETT (M. W. Taylor, mgr.)--Week of 10: "Fun" in Paris, Wm. Bond and company, May Elmore and company, O'Brien and Lear, Martin and Trolie, Columbia Musical Four.

NIXON (Frederic Leopold, mgr.)--Willard's Palace of Melody, Bruce Richardson and company, the Dancing Belles, the Wheelers, Barnes and Robinson, Josie Flynn for week of 10.

KEYSTONE (M. W. Taylor, mgr.)--Week of 10: "The Suffragette Jury," Grace St. Clair and company, Harry Outler, Shirley and Kessler, the Chamberlains.

ALLOHENTY (Jos. Cohen, mgr.)--Week of 10: Hawthorne Minstrel, Madeline Flynn, Mott and Maxwell, Three Singing Miners, Spissel Brothers, Pemberton, Robertson and company, Myron Baker Troupe.

LUMBERT (M. W. Taylor, mgr.)--"A Night at the Club" and "The Duck Shooters" are burlesques billed by the minstrels for week of 10. The last times for "Ellen Goble's Wedding" are announced. "The Parcel Post" was a feature of the bill of 3.

MOVING PICTURE SHOWS are given at the Girard, Hart's, Forepaugh's, Alhambra, People's, Palace, Victoria, Olympia, Bijou and Colonial.

ANN PATTER is at the head of a syndicate which will erect an amusement device known as the Devil's Slide, at Westside Park.

NEX McCann begins his series of travel pictures at the Academy of Music, beginning 21. The Philadelphia Operatic Society is rehearsing "Cavalleria Rusticana" for production at the Academy of Music on April 24.

A success for the Charlotte Cushman Club will be given in the Chestnut Street Opera House on Tuesday afternoon, 11. Otis Skinner is in charge and he has prepared a big bill with the principal players of the visiting companies on the list. Maclyn Arbuckle, Mr. Skinner, Geo. Nash, and others are scheduled to appear. Eleanor Gordon and Merle Maddern, of the "Kismet" company, will present, for the first time here, the Strindberg play, "The Stranger."

EREM ZYMBALIST will give a violin recital at the Academy of Music after week of 14. The Philadelphia Orchestra, usually playing Friday matinees, has a rest period. Concerts will be resumed 21. Visits will be made to Washington, 13; Reading, Pa., 19; Springfield, Mass., to open Municipal Auditorium, 18.

MEX. PATTER will be at the head of the Boston Symphony Orchestra at the Academy of Music, 17. BURTON HOLMES will give his Panama travelogue at the Academy of Music 18, for the eighth time here. Each appearance has been to sold-out houses.

ANDREAS DIPPEL was the host at the Ritz-Carlton last Thursday, 8, at a supper for the music critics of the city. The opera directors were among the guests. Dippele who is manager of the Philadelphia-Chicago Opera Co., in a speech declared that the company has been growing in popularity and that receipts are increasing each season.

E. M. NEWMAN, the travel lecturer, will conclude his series of five weekly lectures at the Academy of Music 14 and 15.

THE WINTER CARNIVAL ASSOCIATION, with headquarters at Baltimore, is advertising a Carnival of All Nations, ball and turkey trot contest, to be given 14, Valentine's Night, in Lulu Theatre. Cabaret performance between the dances is announced.

ALTOONA, Pa.--Mishler (I. C. Mishler, mgr.)--"The Ghost of the House," Feb. 11, "The Master of the House," Feb. 12, Folies Bergeres Burlesques 13, moving pictures of "Satan" 14, Raymond Hitchcock, in "The Red Widow," 17, "The Wedding March" local 18, "The Rose Maid" 21, "Get-Rich-Quick Wallingford" 22.

ORPHEUM (Arthur E. Denman, mgr.)--Feature attraction 10-12 was "Mercedes." For 13-15: Marion Munson and company, John West and company, and Miller and Vincent.

CARBONDALE, Pa.--Grand (Benjamin Kahn, mgr.)--The Husk-Bushe Co., in repertoire of plays, at popular prices, week of Feb. 10.

IDEAL (L. A. Farrell, mgr.)--Lyndott's Orchestra and photoplays, changed daily. Special added attractions each Wednesday.

GRM (Alfonso Strianni, mgr.)--Mechanical orchestra and motion pictures.

SAVOY (John E. Lewis, mgr.)--Good music and fine display of motion picture plays.

PEOPLE'S and VICTORIA (Louis Matule, mgr.)--Music and pictures twice daily.

FAMILY (Collins & Wingenfeld, mgrs.)--Burlesque, vaudeville and pictures.

LYNN, Mass.--Central Square (James H. Donovan, mgr.) Bill Feb. 10-12 included: Charles Farrell, Wood and Lawson, Burt Howe, and the Minutemen. For 13-15: Madell and Cobley, Camara and Howland, Pepper Thais, Irene La Toure, and Harry Pell end pictures.

LYNN (Jeff Cullen, mgr.)--Bill week of 10: Al. Haynes and Julia Redmond and company, Mikl and Goto, Presto, "The Lawn Party," Martin and Courtney, Ray Collin, Paula Reeves, and Seven and Jules and pictures.

OLYMPIA (A. E. Lord, mgr.)--Another strong vaudeville bill week of 10.

AUTOTHEATRE (Lindsay Morison, mgr.)--The stock company presents "Jim, the Penman" for 10 and week "Get-Rich-Quick Wallingford" week of 17.

COMIQUE (Al. Newhall, mgr.)--Pictures and illustrated songs.

DIAMOND (Samuel Grant, mgr.)--Pictures and songs.

DREAM, CLIFTONDALE (Charles H. Cullen, mgr.)--Pictures and songs.

PASTIME (E. A. Lord, mgr.)--Songs and pictures.

NOTES--Gus Williams played an engagement at the Olympia, week of 3. Genevieve Blinn, leading lady of the Morison Stock Company, is resting for the current week.

LAWRENCE, Mass.--Colonial (Julius Cahn, mgr.)--"Get-Rich-Quick Wallingford" Feb. 14, 15, Kaley's African jungle pictures week of 17, "The Woman" March 1.

OPERA HOUSE (Julius Cahn, mgr.)--Malley & Dennison Stock Co. presents "Girls" 10 and week; "Darkest Russia" 17 and week. Good business.

NICKEL (John R. Oldfield, mgr.)--Bill 10 and week included: Leona Lamarre, J. Frances O'Reilly, Three Golden Sisters, Lavelle and Grant, Lamond and La Salle, and "Cheyenne" Good business.

BROADWAY (J. Fred Lovett, mgr.)--Motion pictures and illustrated songs, to good business.

PREMIER (J. Fred Lovett, mgr.)--Motion pictures, to good business.

VICTORIA and PASTIME, under management of Bill White, are doing good business with motion pictures.

Springfield, Mass.--Court Square (D. O. Gilmore, mgr.)--"The Tiger" Feb. 12, "A Bird of Paradise" 14, 15, Primrose & Duckstader's Minstrels 18, Marie Dressler 19, Eva Tanguay and vaudeville company 20-22.

OPERA (Gordon Wright, mgr.)--Bill week of 10: "The Little Parisienne," Gordon Highlanders, Hunting and Francis, Lina Panter, Pauline Moran, Mullen and Coogan, Karl Grees, and electrograph.

GILMORE (T. Ash Jr., mgr.)--Trocaadero 10-12, "Sis Hopkins" 13-15, Knickerbockers 17-19, NELSON (Edward Shields, mgr.)--Vaudeville and moving pictures.

PIAZA (Goldstein Bros., mgrs.)--Vaudeville and moving pictures.

ABELL, BILLO, EDISONIA, GRAND, GLOBE, NOV-ELTY, MINORS, PALACE and SUBWAY, moving picture houses, are doing well.

Lowell, Mass.--Opera House (Ralph Ward, mgr.)--The Lomegan Stock Co., in "A Woman's Way," Feb. 10 and week.

PLAYHOUSE (Kendall Weston, mgr.)--The Drama Players present "Camille" 10 and week.

GAYETY (Will H. Stevens, mgr.)--Bill for 10 and week: Rush Lind Toy, Bert Fitzgibbon, La Deodima, George Richards and company, Kimball and Donovan, Reiser and Gores, Lourie and Albert, and Jean Ward.

WORK Sq. (James Carroll, mgr.)--For 10 and week: The Temple Players, Arthur Collier, the Levins, Dyke Thomas, and photoplays.

ACADEMY (W. T. Howley, mgr.)--The T. P. Thomas Musical Comedy Co. and pictures 10 and week.

Taunton, Mass.--Park (A. A. Kelleman, mgr.)--Vaudeville and moving pictures are drawing big business.

COLUMBIA (W. A. Lock Jr., mgr.)--Moving pictures.

STAR (Leonard Bros., mgrs.)--Moving pictures and illustrated songs.

STAR (Leonard Bros., mgrs.)--Moving pictures and illustrated songs.

BOYLEN (J. J. Boyle, mgr.)--Moving pictures.

BOYLEN (J. J. Boyle, mgr.)--This new theatre opened to good business 3, with vaudeville and moving pictures.

Milwaukee, Wis.--Davidson (Sherman Brown, mgr.)--John Mason, in "The Attack," week of Feb. 9.

SHUBERT (Wm. E. Mick, mgr.)--"Alibi Bill" week of 16.

MAJESTIC (J. A. Higler, mgr.)--Bill week of 10: Mlle. Napierkowska, Nat. M. Willis, Hale Norcross and company, Bokker's Abas, Harry De Coe, Meridith and Snosser, First and Miller, and Ethel McDonough.

GAYETY (J. A. Whitehead, mgr.)--The Orientals

9 and week. Zallah week of 16.

PABST (Ludwig Kreis, mgr.)--The German Stock Co. presented "Die Knechte Susanne" 9; Harry Lander 10; matinee and night.

SAGA (C. A. Newton, mgr.)--The Sage Stock Co. presents "The Little Tenderfoot" 9 and week.

CRYSTAL (Wm. Gray, mgr.)--Bill week of 10 includes: Paul Cavella, Karl Dewey and Girls, Beaumont and Arnold, Jewell and Jordan, and Wm. Anthony McGuire and company.

EMPEROR--Jac. Isaacs, formerly manager of this house, has been appointed manager of the new Sullivan & Condit house in Chicago, and is succeeded here by Bill Baynor, former manager of the Cottage Grove Empress. Bill week of 9: Ida Fuller and company, Mr. and Mrs. Mark Murphy, Volmos Weston, Hall and Clark, and Marie La Varre.

JUNEAU (J. R. Reicher, mgr.)--Juneau Stock Co. presents "Under Two Flags" week of 9.

Fond du Lac, Wis.--Henry Boyle (W. H. Stoddard, mgr.)--"The Pink Lady" Feb. 18, "The Spring Maid" 22.

IDEA (O. J. Vollett, mgr.)--Vaudeville and pictures, to packed houses. Mr. Vollett has returned from Sheboygan, and has been appointed manager here, succeeding E. O. Prinsen, who has accepted the management of the Royal.

QUAKER (Frank C. Priest, mgr.)--"Alibi Bill" week of 9.

ORPHEUM (R. C. Burroughs, mgr.)--Bill week of 9: Lasky's "Miss California," Belle Baker, Percy Warram and company, Meredith Sisters, Isakawa Bros., Gaseh Sisters, and Ball and West.

GRAND (Theodore L. Jays, mgr.)--Monte Carlo Girls week of 9, Girls from Reno week of 16.

EMPEROR (Gus S. Greening, mgr.)--Bill week of 9: The Diving Girls, Marie Russell, Valentine Vox, Four Van Staats, and Lavine-Clemon Trio.

O'Reilly (J. J. Boyle, mgr.)--Moving pictures and vaudeville.

PRINCESS (Bert Goldman, mgr.)--Usual good features week of 9.

STARS and JET--Continued good bills are presented here.

HIPPODROME (Jacob Barnett, mgr.)--Good business.

AUTOTHEATRE (M. F. Morton, mgr.)--Leopold Golsowsky 11.

Detroit, Mich.--Detroit (R. C. Whitney, mgr.)--"The High Road," Feb. 10, 12; John Drew, in "The Perplexed Husband," 13-15.

GARRICK (R. H. Lawrence, mgr.)--Law Fields' All Star Co., in "Hank," week of 10.

LYCEUM (E. D. Stair, mgr.)--Thurston, the magician, week of 9.

AVENUE (Drew & Campbell, mgrs.)--Stars of Stage and Screen, week of 9.

GAYETY (Wm. Roache, mgr.)--Pete Curley and the Dazzlers week of 9.

TEMPLE (J. H. Moore, mgr.)--Attendance is good. Bill for week of 10: Howard and McCane, W. H. St. James and company, Rooney and Bent, William A. Weston and company, Bert Outler, Three Emersons, Hilda Hawthorne, Four Koneks Bros., and the Moorcosque.

MILERS (G. W. Porter, mgr.)--Business is good. Bill week of 10: Lillian Mortimer, "Cheyenne Days," George Wilson, and the Milecosque.

Hamilton, O.--Smith's (Tom A. Smith, mgr.)--Aborn English Opera Co. Feb. 10. Public are voting on their choice of repertoire to be presented.

GRAND (John E. McCarthy, mgr.)--Bill 10 and week: Arthur Le Vigne and company, Valli, Eddie Gray and Elizabeth Birdall, Elliott and Bassett, Davis-Gratchill Trio, and moving pictures.

BIZOU (A. Hammerle mgr.)--Vaudeville and motion pictures, to good returns.

JEWELL, AMUSE, ROYAL, EAGLE, STAR and LYRIO, motion picture houses, report good business.

NOTES--Elizabeth Birdall, working with Eddie Gray, at the Grand, this week, is a native of this city, and a former member of the Kullman talking picture company.

Springfield, O.--Fairbanks (C. J. Becker, mgr.)--Maude Adams, in "Peter Pan," Feb. 10; Carter De Haven, in "Exceeding the Speed Limit," 11; "The Glassblowers" 13; Aborn Opera Co., in "The Bohemian Girl," 14; "Baby Mine" 15.

NEW SWAN (Sun Amusement Co., mgrs.)--Bill week of 10: W. J. Duboise, Mons. Valle, George Hillmann and Singers De Luxe.

Logansport, Ind.--Nelson (Sue Fink, mgr.)--"Mutt and Jeff" Feb. 11, Al. G. Field's Minstrels 15, "The House of a Thousand Candles" 22.

Aborn Opera Co. 26, "Granville" 27, "The Girl at the Gate" March 7, "The Servant in the House" 12. Business is good.

COZY (Fred Bond, mgr.)--"The Star of Bethlehem" is the feature film for 13.

BROADWAY (E. E. Cunningham, mgr.)--Pictures changed daily and vaudeville changed tri-weekly, are drawing good houses.

GRAND, ABE, COZY and TOKYO, motion picture houses, report big returns.

Who will play the Eagles' State convention, street fair and jubilee, at Louisville, Ky., May 3-10, inclusive?

(GREEK) GEO. ANAGNOSTICAS, of "Athens Lunch Room" fame, will have the cook house privilege with the Wortham & Allen Shows.

The Fred Ehring Shows open the 1913 season in Columbus, O., on the streets, April 26.

JAMES R. COLTON--Who will you be with this season?

JAMES ASHBY will have a portable dance floor, with a five piece orchestra, with the Chicago Greater Shows, this season.

C. W. HOPKINS will have one of the largest museums on the road with his show this season.

AFTER playing Ybor City, Fla., the Benny Krause Shows will go into Winter quarters at Philadelphia.

THE Greater Expo. Shows will open the season March 15, at Anderson, Ind., under auspices of the Merchants' Association and Board of Trade.

LOOKS as though the "Perry Victory Celebration," which will open at Put-in-Bay, N. Y., July 6, will be a real "Make-em-sit-up-an-take-notice" affair.

H. T. FREED, late of the Nichols-Freed Shows, has opened a store room show at Dennison, Tex.

S. FRASCH will handle the front of Frank Stone's new rep. show with the Southern Fair Shows.

STILL another new carnival company, The Three Boyds, late of the Progressive American Shows, are responsible.

THE Greater Shows open the 1913 season at Little Rock, Ark., March 8, under the Moose.

"GOVERNOR" SEAEVER'S STAFF.

The following constitute some of the heads of departments for the coming season with the Young Buffalo Wild West and Col. Cummins' Far East and Vernon C. Seaver's Hippodrome: Vernon C. Seaver, general manager; M. C. Cookston, superintendent; D. Robinson, treasurer; J. H. B. Fitzpatrick, general contractor; J. H. B. Fitzpatrick, general press agent; Geo. Rosenthal, manager advance car No. 1; Geo. A. Kennedy, manager advance car No. 2; Jack Williams, special agent.

FRED CLARK, of the Riverside Print, left Chicago Tuesday night, 4, for a ten days' trip. In the interest of his firm, embracing Kansas City, Shreveport, New Orleans, and other Southern points.

The onward march of progress, and the substitution of machine labor for the labor of man, are the marvels of the twentieth century. In this advancement the circus has been in no way backward, and possesses improvements to-day that formerly were unheard of. One of the greatest labor savers is the "stake driver," used with all the big shows. The machine is driven by gasoline engines, saves the services of twenty-five men, and accomplishes the work in far less time. The difficulty that circus proprietors formerly encountered, when their workingmen took leave of them for the more profitable harvest fields, is in a great measure overcome by this mechanical device, which accomplishes the work with more expedition. The stake driver may rightfully take its place among the labor saving devices of the century.

BARNEY R. PARKER left Chicago for Leavenworth, Kan., Feb. 14.

SAMBO--Was de lions in de den wif Daniel, circus lions?

RASTUS--Naw, dey sho' was not circus lions.

SAMBO--How come you know?

RASTUS--Doan' de good book say date Daniel lived B. C.?

SAMBO--Sho' does.

RASTUS--Well, doan' you know dat B. C. stands for Befoh Circus?

Some men knock loud only to be let in; the bustle they make is animated by their private interests.--Lord Halifax.

ARTHUR DAVIS says: "Some shows are so big (3) it takes half the season for the ghost to get around."

"If you had been here last week with your show, you would have done better."

"Contracting agents contract a hotel but don't stop there. There's a reason."

HARRY R. OVERTON is some booster. Get this, written from Augusta, Ga., Feb. 2, '13: "Dear Joe Hepp--Everybody is reading your page, and it is the most interesting matter that we've had in many months. 'Tis a boost to all showmen." Mr. Overton but expresses the ideas of thousands of readers.

(Continued on another page.)

COMING FAST AROUND THE CURVE!!-CHOO-CHOO!-CHOO-CHOO! THE FIRST RAG SONG "HIT" OF 1913!

"HE'S COMIN' HOME ON THE 8 O'CLOCK TRAIN"

"Bless the whistle and the bell and the railroad track"—but what's the use to talk about this wonderful song; its just a natural born "song hit." Wonderful lyrics, wonderful melody. Several "big ones" tried to buy it! There's a reason! SEND FOR IT!

"TE-NA-NA" FROM "THE CORNFIELD RAG" NEW ORLEANS

A lovin' dance song of class. Great double version, male and female. Away from the ordinary dance numbers.

Some "Mammy" song. Great for quartets, singles and doubles. All kinds of chances for "Barbershop Harmony" and business.

"DREAMS" "FOR YOU" "That Eccentric Rag" - "That Demon Rag"

Two beautiful ballads that have proven to be winners.

Dumb acts send for these. Real rags. They are "bears."

Orchestrations for this bunch of Wonder Songs sent upon receipt of late program and stamps.

I. SEIDEL MUSIC PUB'G CO., 215-217 CASTLE HALL

EMIL SEIDEL, Mgr. Orchestra and Proff. Dpts., INDIANAPOLIS, IND.

THE PRESS AGENT.

BY FRANK L. ALBERT.

[EDITOR'S NOTE.—Frank L. Albert, a prominent factor in the field of aviation, is well known as a manager, press agent, owner and promoter of amusement enterprises from coast to coast. He has been twenty-eight years in the business, and his experience embraces every branch of outdoor and indoor amusements. He was one of the pioneer press agents and promoters of carnivals in the United States and is known to everyone connected with that line.]

"All hail to the Press Agent!" Why shouldn't I say all hail to the press agent? Will anyone dare dispute that he, is not, today, absolutely necessary to the success of most anything and everything, the amusement and commercial world. (I mean only the Real Press Agent, not the Half Ways, the Butt Ins, nor the Tiddling Embroideries.)

The Press Agent—God bless him! He, perhaps, is the worst maligned man on earth, at times. Why? Because of the general ignorance of the great majority who never seem to take time to investigate and sum up the vicissitudes of his profession. Perhaps oft times the worst form of ignorance is shown by the press agent's own employer and associates. (Right here let me say that I believe the best suggestion that I could make in behalf of the Press Agent is for Mr. Employer or Dear Associate to personally attempt to perform the duties of the Press Agent themselves. I really believe that after they have made their attempt Mr. Press Agent will rise in their estimation a thousand per cent.)

Since the first season of habitation of the earth by man we have had the wily and worthy Press Agent. I might say he was the original good fellow and wise man of the Universe. All through Ancient history we have heard of wise men. "The Wise Men of the East" were really the first great press agents. Concrete evidence will state anyone in the face and prove that I am right in my assertions if they will but read the Bible thoroughly, study Ancient history and dig into scientific research. I will admit that the prehistoric publicity promoter existed before the day of bad cigars and "bum" dinners, but he surely was there with pleasant ways, just the same, and for all we know, he might have been there pretty strong with a pocket of smokes made from the leaf of Theodora plant, a species of fragrant horticulture from which the gods of the Gods was made by huge Plegora bees. It is said that these famous smokes were used by the original cave-men kings. The inhalations from them infused great strength and power of mind, which enabled them to overcome all who ventured within the near radii of their sacred presence. In other words a few puffs from one of these famous smokes enabled them to hypnotize all who came in contact with them. (What a pity we can't purchase some of these Theodora smokes nowadays, so we could slip them to some of our modern editors. They would certainly aid us in securing front page stuff.)

Or our Ancient brother press agent may have had a pocket full of *incithickiosaurus* thumb-claws or several left hind feet of the *beureyoursrighttheponchadous* in press for use as watchchains. (Instead of the lion claws used by some of our modern show press agents to subsidize the gilt town press, or he may have invited them to a barbecue dinner of *dinosaurusquindiddulum* held in some shady spot on the mountainside.)

It matters not where he went to sup or what he handed out to smoke, we know he was there with both feet. At all every-day events, and on all state occasions, he was the Chief Publicity Promoter, High Sheriff and Principal Mender. He was then, as now, the Fore and Aft of everything. When it came to promoting or extolling the virtues of the empire, etc., he was always it, and likewise was also the regular Fall Guy. For instance, if by chance Old Club Foot, the Palace sculptor in chiseling the hieroglyphics on the louder side of the cavern walls, should leave off the left hind foot of a *vin-kithinkasius* or a piece of the tail of the Fuzzy Wuzzy Bird, or the left ear of the blingoon, he was blamed for every mistake. (For information will say that during these prehistoric and recent barbaric days they did not use printer's ink, but conveyed the same meaning with their code of animal figures. For mute evidence see Grand Canyon Walls, or write our old pal, Elbert Hubbard, the sage of East Aurora.)

And when the Palace heralds became soiled on Dew Drop wine and got their announcements mixed, it was Poor Press Agent who was to blame, because then, as now, all ceremonials were under his direction. Times have not changed much since then, because at the present time, when the slightest mistake occurs with the publicity program, though through no fault of the Press Agent, the Demons of Wrath are turned against him; for instance if some one in a newspaper plant, or other publishing office, should ditch a phrase by mistake, supplant an irrelevant sentence or a letter, or a bunch of punctuation marks is kicked out of the make-up by some careless employee, or one of a hundred things which could happen through no mistake of his and without his knowledge, the Press Agent is Doubly Damned just the same.

The modern press agent has improved with time. To-day, I might say, he is the most acutely evolved being of all crafts, an infinitely constructed product that has lived from the beginning of time to the present day. We may say he is the only creature who has not evolved backward. (Shade of Edward Bellamy, please note.) The press agent of to-day is acknowledged to be the real modern adjuster, fixer and mender.

Sorry to say, Dear Employer or Dear Boss has stood still or I should dare to say he has evolved backward (again the shade of Edward Bellamy please note). I can see no excuse for Mr. Modern Boss to be in the position he is at the present time relative to the Press Agent. We certainly expect him to be of a higher order of human intelligence than old Xylpotanthum, the cave man King, who drank nothing but wine made from the satellites of Mercury. Old King Xyp—being always soiled and sleepy, had not sense enough to know when one of his chislers made a mistake in hieroglyphics, nor did he care. He called Mr. Press Agent just the same. There never was an ancient king without his Press Agent, nor was there ever any ruler of Biblical times without his. Old King Solomon was a "Wise Old Soul." He had press agents of more than one hundred fold. Never has a bunch of broilers been advertised so well as King Solomon's wives, and when we look back to biblical history we

Take for instance the great oil trust, the sugar trust, the steamship trust. Remember how the press agents of the White Star Line had to fix and mend from morn till night? Didn't you feel sorry for those poor devils? They had a task too monumental for mortal hand or brain. Regardless of the relentless hounding of their superiors and the maddened assinine orders, these poor over-worked Press Agents could not prevent the news bureaus of the world from featuring for days and weeks the graphic and heart-rending story of the wreck of the Titanic.

In fact, take all of the trusts. They have the highest salaries Press Agents in the Country, and what a blessing they are to Mr. Rockefeller, Mr. Morgan, Mr. Ryan and all of the rest of the big men of Wall Street.

To-day in politics we find that the most important factor in every campaign is the Press Agent. Every man who runs for office in a municipality, from the Alderman to the Mayor, from the State legislature to the Governor in a State, and from the Congressman to the President of the United States, all recognize and seek the aid of the Press Agent—without him they usually fail. In religious circles also we find the Press Agent a very potent factor. In most of our big cities the larger churches have their publicity promoters. Every modern evangelist has his Press Agent. Where would Evangelists

licitly, continuously boosted and heralded from morn 'til night? I say none! And I claim if you don't boost and plug and herald aloud by all the best known methods or others just as good, the merits of your feature and its or his or her associates that you will be looking for some one to help you pay the bills of your enterprise, unless you should by a peculiar and exceptional run of luck, just get by. But heed this warning—it's only one and one-half per cent. times you get by without the Press Agent. I mean some one, somebody has to be the Press Agent. Mr. Employer! If you are qualified yourself, then so much the better. But, my contention is that you need a Press Agent, and that he is entitled to generally forty per cent. more than he usually draws nowadays. When I say pay the Press Agent, I mean pay the good agent.

And there are many of them who are being held in leash because their slaving and interest is not appreciated. Raise their salaries. Ask for efficiency and you will get it. Pat your agent on the back once in a while. At least be as kind as the horse trainer who, after every hard trick, pats the animal on the head and gives it a piece of apple or sugar. I'll bet I state the truth when I say that many a fine one of the boys whose eyes will read this article would have appreciated half as much consideration and kindness as the famed horse receives.

Press Agents are born, not made! A real Press Agent is one who has a nose for news; knows how to couple his attractions correctly and at the psychological moment with a current news event; also at a glance and instinctively knows just what form and style of a story his newspaper man will use. He must be a man who can be pleasant and gentlemanly in all his meetings with press men. He must be able to just fit himself in the niche left open for him by ninety per cent. of newspaper men. For while, as in all walks of life, the newspaper man runs about of some rotten press agent propositions, so it is that in some instances does the Press Agent meet a bad newspaper man. But take them all in general—there is no better, well-met class of men on earth than newspaper men and Press Agents. And, indeed, if it was not for Mr. Newspaper man's good fellowship and kindness we modern Press Agents could not exist and make half good. For well you all know that a few cheap pair of skulls—broads—ducati—fakes—passes or shills will not buy ink, pay running expenses or salaries in any newspaper office. And when you stop to think what a Press Agent has done and can get done just through his personality and good fellowship for a few "bum" passes, isn't it enough to make your blood boil—when you hear the boss yell his head off over the distribution of the same?

Right here is where I generally would like to employ an alienist to examine Mr. Boss's noodle when he lets the stereotyped yell out, over the excess two or three doubles the editorial room received. I will say on behalf of dear boss or manager that there are exceptions to all rules and that some bosses are just as keen as the press agents to put it over, and who are liberal with money for paid ads, and passes as well. Some bosses are very appreciative also.

My idea is get all you can for as little money as possible, but when your agent "Puffs a Gopher" or "Peters safe" or "prowls a second story" as it were, for heaven's sake give him a bit of it. Recognize merit and grab it, and help nurture it, as Burbank did the cactus. He kept grafting at it until it was free from thorns. So, if the Press Agent plants on any limb has thorns, appoint yourself as a committee of one to do a little grafting on the plant with kind appreciative-words and an occasional increase of real dough mixed with good suggestions, and you will find Mr. Owner, Boss or Manager, that you will, like Burbank, have developed a new, thornless plant.

All writers of literature are not Press Agents. All newspaper men do not make good show press agents. All press agents do not make good newspaper men. An amusement press agent, to be a success, should be a showman. I know some good press agents who cannot themselves write a line of matter. I know one good Press Agent who cannot even write his own name. A press agent does not always have to be a writer. Of course, he who can write is blessed.

A real valuable Press Agent is one who can in his mind's eye see instantaneously when and where to allow his imagination play in working up a readable and live story, then next to place it. A good definition for Press Agent is as follows: One who can sense good copy, know good copy at a glance, when to plant it, how to place it, how to frame it, and then understands the personality of his man and then drops it in the press at the psychological moment.

No smart press agent will ever tunk or deceive an editor like Inky Dee. He will get you before you do.

Beware! Notice—Every man, woman or boy with press agent on his or her card, is not a real, honest-to-goodness press agent. You have seen a million of this class, and my vote is to send them to the Ostrich farm or make them members of the *Inkydeaks*. If's this bunch that causes the real fellow to be worried, because some of our worthy bosses are continually going into the basement for a cheap, would-be press agent.

Let a yell start! Have an accident occur! Have a scandal start with a theatrical company! Have a "clen" on the lot! Have one or a dozen of the thousand and one things happen that may injure the show if it is not kept out of print! Have anything occur

that would be detrimental to any amusement enterprise! Then the fall guy for fixing immediately is Mr. Press Agent.

How many people realize what the real duties of a modern show press agent are? Not one in every twenty thousand. The press agent joins his show a perfect stranger. First thing he must get a lot of photographs together (not always a pleasant job). Next his cuts, fix up his advance press notices, ads. of all kinds and sizes for the papers and other publications he may come in contact with, get out his uniforms and program copy, etc., order his paper and arrange for billing, etc., for the season. As a rule the job with theatricals is coupled, with the big tents it is separated.

But it matters not, as the details of preparation depend solely on the kind and character of show and who owns it, as to what the routine will be. The procedure is practically the same for all when it comes to labor. Rain or shine! Hot or cold! Sick or well! He must be up and at his task. If there is a sick wife, child or mother or any dear one at home, it matters not. Mr. Press Agent can't stop; he must plod along, look happy and fight diplomatically for space, and yet be pleasant while his heart is breaking with sorrow. To stop means hardships at home, to keep on means comfort for the loved ones and gentility for himself; so away he plugs frequently during the course of the day with only one meal and a heavy heart. He will walk many miles looking out for the show's billing on the walls, billboards, etc., chasing up banner locations, putting his heart into the advance publicity of the show, looking to see if he can but add one more little thing to aid the showing.

After this trip through the streets he goes to keep his date at the newspaper office at 7 p. m., chats and visits, if allowed, always stooping to conquer, sometimes enjoying it and sometimes wishing he had a horseshoe in a glove. 8 p. m. comes. The stall is over. The dope is left or maybe he will think best and stall again. Says to the editor "I'll be back a little later maybe." Leaves his cuts or, perhaps, he don't. All depends. Can't always sometimes tell. He may be waiting for the psychological moment to spring his man. Might be trying very hard to get Mr. Editor out to lunch, to take a drink, a smoke or a walk; trying to get under his skin somehow. No two are alike. The first thing he knows it's 11 p. m. It's a morning paper. Editor becomes reconciled that all press agents are not human bats or crabs, and he finally warms up to our Mr. Press Agent and says "Wait awhile and we will go out to lunch. Give me your stuff. What's the smallest cut you have." Here press agent hands him a three or four column cut without even batting an eye and says "can't you put this just for once on the front page where that old ugly cartoon was this morning?" And amid much tenderness of large and small moments, when it's best to be alone, once yet already, sometimes it's put over. Wow!

Now it's midnight. All go to lunch, back again at 2 a. m. The Editor (just met him yesterday) says: "Well, you might as well stay to see the paper run off." (Cigars!! Quick!!! Business of press agent being delighted). "Come on up in the composing room, old chap, and you can see your ad, proof—and also read the proof for your readers." (Aside by Press Agent: Fine, if I can only repeat to-morrow.) So he goes from composing room to stereotyping room, swipes a few mats, hands out the bunk everywhere, presumably happy. Cigar here and a cigar there, and Press Agent always getting ten for one what he gives away.

Then down the elevator or the stairs, into the pressroom. There he awaits the run-off at 3:30 a. m. More bunk—more cigars. Grabs a hundred "bullgogs" walks out on the street, says "come on, Old Pal," to the Editor, "let's go eat!" 4 a. m. lunch over. "Goodnight, old man; see you to-morrow" goes to hotel—all in, tired—mentally and physically—been up day and night, for what—just to land a story, a cut and a good ad, location for his show. But no sleep yet for our dear press agent. So fatigued he can hardly keep his eyes open, he pens a letter home, mails it. At 5 a. m. leaves an 8 o'clock call, and, to the tune of the street sparrows' early chirpings, sinks into dreamland.

Some day! Somewhere! Someone! With a big heart, will start a fund to build a monument to honor the press agent.

MAN MONK ILL.

Alfred the Great, the "man monk" who headed the bill at the Folly, Oklahoma City, week of Feb. 2, was taken with a relapse of the pneumonia with which he was stricken in Chicago, two weeks ago, failed to appear. He headed the bill there week of 9.

CLAIRE VIOLET, the great mental phenomenon, reverts big success with her act. She expects to open in New York City before long.

PAMAHASIKA

Presents the World's Greatest Trained Birds. BAR NONE.

WANTED, BLACK-FACE COMEDIAN To change for one week for medicine show. This company stays or so make it reasonable, it's sure. Join on wire, ROY ROBINSON, Clara City, Minn.



FRANK L. ALBERT.

THE FAMOUS BALLAD OF ALL TIME

DEAR OLD GIRL

One of THEODORE MORSE'S marvelous melodies that will live forever. Can be used in any act and will bring the kind of applause that you want.

Beautiful Slides
BY
Scott & Van Alena

READ THE CHORUS: Words by R. H. BUCK.
Dear old girl, the robin sings above you,
Dear old girl, it speaks of how I love you,
The blinding tears are falling as I think of my lost pearl,
And my broken heart is calling, calling for you, dear old girl.

We also publish "Won't You Let Me Take You Home," "Finnegan Gave It To Me," "Lucia Lee," "Chicken Rag," "Gee! But It's Great To Meet A Friend From Your Home Town," "That's Why The Violets Live."

We are the Proprietors of the Half & Hager Co., J. Fred. Helf Co., Royal Music Co., and Crown Music Pub. Co. Catalogs.

DROP IN AND SEE US. GET SOME OF THEODORE MORSE'S HARMONY. IT'S GREAT.

THEODORE MORSE MUSIC CO., 1367 BROADWAY (Corner 37th St.), NEW YORK

CHICAGO OFFICE: 145 NORTH CLARK STREET, RANDOLPH BLDG., SUITE 406

HERE'S A QUICK ONE-MUSIC RIPPING



WHO SHALL WEAR THEM, YOU OR I, LOVE?

FIRST VERSE
Preacher man had tied the knot that made them man and wife.
They hurried to their newly furnished flat.
Willie said to Tillie: "Just to settle future strife,
I'd like to know right now where I am at.
Some one has to guide the little ship from day to day,
Some one has to keep the little crew upon its way.
Here's the captain's pantaloons, now what I want to say,
Is who's a going to wear them, you or I?"

SECOND VERSE
Willie and his wife on their little honeymoon,
Went down to take a bath at Ocean Beach.
Both had on their bathing suits, 'twas in the month of June,
They left their other clothes in easy reach.
While they rode the breakers there some naughty boys
Came by.
Took poor Tillie's hat and clothes and crept off very sly,
Tillie picked up Willie's pants, and with a tearful eye,
She said: "Now Willie darling, answer me."

CHORUS
Who shall wear them, you or I, love?
Now's the time to settle that dispute.
One must wear the breeches while the other sews the
stitches.
And the question now is, which one wears the suit?
Some one has to be the captain, as the future years
go by.
Some one has to be the crew, is it I, or is it you?
Who shall wear them, honey, you or I!

CHORUS
Who shall wear them, you or I, love?
You must answer me, and very soon.
Either man's apparel or a common cracker barrel,
It's a cinch that I must wear all afternoon.
Some one has to wear the trousers as the laughing
throne goes by.
Some one has to sit till dark, then go sneaking
through the park.
Who shall wear them, honey, you or I!

CALL AT OUR OFFICE AND HEAR IT, OR WRITE FOR PROFESSIONAL COPIES AND ORCHESTRATIONS

MCKINLEY MUSIC CO., - COHAN'S GRAND OPERA HOUSE, CHICAGO

OUT OF TOWN NEWS

Portland, Me.—Jefferson (Julius Cahn, mgr.) Jefferson Theatre, 1000 Main St., in "Madame Sans-Gene," week of Feb. 10.

KEITH'S HIPPODROME (I. M. Mosher, mgr.)—A change of name and policy took effect here 10, with straight vaudeville as the entertainment. It will continue until the summer stock season opens. Bill for 10 and week: Kitamura Japs, Grah, Capes and Kane, Farley and Morrison, Lewis and Chapin, Ballinger and Reynolds, Noodles Fagan and company, and motion pictures.

New Portland (I. M. Mosher, mgr.)—Bill week of 10 includes: Kluge and Dunn, Alie L. Hassen, Dean and Price, and pictures.

Gusky's (James W. Greely, mgr.)—Vaudeville and moving pictures are attracting excellent returns. Bill for week of 10: Dana and Ford, Cook and Beale, the Zoyars, Orsada and Job, Skinner and Woods, Ragtime Trio and moving pictures.

Carco (M. C. Blumenberg, mgr.)—Moving pictures and illustrated songs, and the Carco Orchestra are drawing good crowds.

Big Nickel (Wm. E. Reeves, mgr.)—Moving pictures continue to attract.

New Pavilion (J. W. Greely, mgr.)—Moving pictures and dancing continues to draw good attendance.

NOTES—Portland Connell, No. 103, United Commercial Travelers, will hold their annual minstrel show at Keith's, Hippodrome, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

New Orleans, La.—Tulane (T. C. Campbell, mgr.)—For week Feb. 9, "A Modern Eve," to be followed by "Officer 666."

DAUPHINE (Hy. Greenwald, mgr.)—Weber and Fields' Players, week of 9, open to a big advance sale.

CRESCENT (T. C. Campbell, mgr.)—"Madame X," week of 9. "The Trail of the Lonesome Pine" 16 and week.

LYRIC (A. Peruch, mgr.)—The Peruch-Gyprene Stock Co. presents "From Rags to Riches" week of 9.

GREENWALD (Hy. Greenwald, mgr.)—The Parisian Widow, week of 2 had good business.

LAFAYETTE (Abe Seligman, mgr.)—Splendid moving pictures and vaudeville, to good business.

HIPPODROME (Lew Rose, mgr.)—Satisfactory business, with vaudeville and moving pictures.

ORPHEUM (Jules P. Bites, mgr.)—Bill for week of 10: Adrienne Augarde and company, Owen McGivney, Bud Fisher, McIntyre and Hart, Minnie Allen, Herbert and the Arco Bros.

FIRST NATIONAL'S ENTERTAINERS—This trio of moving picture houses, changing reels daily, continue to draw fine business.

PEARCE'S ENTERTAINERS (J. Pearce & Sons, mgrs.) are all doing good business, changing pictures daily.

No NAME (E. Perez, mgr.)—Good pictures, to large business.

NOTES—A large circus tent, loaned by the W. I. Swain Tent Show, wintering here, was erected in the city's Place during Carnival Week, and a splendid electrical show, at popular prices, was given daily for the benefit of the Children's Playground.

.....The local Elks kept open house all during the carnival, and entertained many visitors and their families. Their carnival ball took place Jan. 30, at their spacious lodge rooms.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) Frances Starr, in "The Case of Becky," 10 and week.

Geo. Evans Minstrels week of 17.

ACADEMY (Tunis Dean, mgr.)—Robert Lorraine, in "Not For Sale," 10 and week. Otis Skinner, in "Kismet," week of 17.

AUDITORIUM (Frank McBride, mgr.)—"The Painted Woman" 10 and week. Leslie Carter week of 17.

HOLIDAY STREET (Wm. Rife, mgr.)—"Why Girls Leave Home" 10 and week. "Fallen by the Wayside" week of 17.

GATYET (Wm. Ballauff, mgr.)—Midnight Maidens 10 and week. Merry-Go-Rounders next.

EMPIRE (Geo. Rife, mgr.)—High School Girls 10 and week. Sam Rice's Daffodils next.

MARYLAND (Fred Shamberger, mgr.)—Bill week of 10: Truly Shattuck, Quinlan and Richards, Art Bowen, "Dinkelspiel's Christmas," "The Courtiers," Max Wilson Troupe, J. O. Nugent and company, Pearson and Goldie, Five Melody Maids, W. J. Ward, Maxine's Models, and Barto and Clark.

New (Geo. Schneider, mgr.)—Bill 10 and week. Onap, Bouton, Tilden, and Parker, Bob and Smith, Rice, Sponsler and Rice, Van and Mack, and De Voy, Farber and company.

VICTORIA (Chas. E. Lewis, mgr.)—Bill week of 10: Four Melody Monarchs, Fred Elliott, Pettie Sisters, Van Cleve, Denton and "Pete," Hal Stevens and company, Whirling Wheelers, Thos. Vinton and company, and Mabel Murdon.

Louisville, Ky.—Macaulay's (John T. Macaulay, mgr.)—"The Quaker Girl" and "Officer 666" are billed for early dates.

SHUBERT'S MASONIC (J. J. Garriety, mgr.)—Harry Lander Co. 12, Thomas Wise, in "The Silver Wedding," 13, 14; Minneapolis Symphony Orchestra 15.

WALNUT STREET (C. A. Shaw, mgr.)—"Madame X" week of 9.

GATYET (C. T. Taylor, mgr.)—Gay Masquerade week of 9.

BUCKINGHAM (Homer McCrooklin, mgr.)—High Life in Baroque week of 9.

Kamryn (J. L. Wood, mgr.)—Bill week of 9: Jules and J. Moten, Sally and Ramsey Heyshaw, Mrs. M. and Mrs. Beres, Gaudier's Toy Shop, Ioleen Sisters and motion pictures.

MAJESTIC (L. Dittmar, mgr.)—"The Merry Monarch" features the films week of 9.

NOVELTY (S. Levenson, mgr.)—"The Labyrinth" features week of 9.

CASINO (I. Simon, mgr.)—"The Ways of Destiny" features week of 9.

ORPHEUM (I. Simon, mgr.)—"The Guiding Light" features week of 9.

COLUMBIA (I. Simon, mgr.)—"The Voice of Giuseppe" features week of 9.

CHRYSTAL (M. Swift, mgr.)—"The Hidden Hand" features week of 9.

HIPPODROME (Max L. Simon, mgr.)—"A Gambler's Last Trick" features week of 9.

OLYMPIC (Max L. Simon, mgr.)—"His Brother's Keeper" features week of 9.

AVENUE (M. A. Shaw, mgr.)—Vaudeville and pictures.

HOPKINS (E. S. Dustin, mgr.)—Vaudeville and pictures.

IDEAL (L. Dittmar, mgr.)—Vaudeville and pictures.

NORMAN, BAXTER, HIGHLAND, WEST BROADWAY, GLOBE, PARKLAND and PORTLAND also showing motion pictures, are doing well.

NOTES—The Avenue Theatre, which has been the home of melodrama in this city for many years, and at present presenting vaudeville and motion pictures, will be converted into an office building after the present season. Work has been commenced on the new National Theatre, which will open its season early in the Spring.

Oakland, Cal.—Macdonough (F. A. Geis, mgr.) House was sold out for the engagement of David Warfield, in "The Return of Peter Grimm," week of Feb. 10.

Yves Liberty (H. W. Bishop, mgr.)—Bishop's Players present "A Stubbhorn Cinderella" 10 and week.

ORPHEUM (Geo. Eley, mgr.)—Bill week of 9: Mrs. Langtry and company, Lolo Cotton, James H. Cullen, French Sisters, the Youngers, the Grazers, Ethel May Barker, and photoplays. Business good.

PANTAGES (W. W. Ely, mgr.)—Bill week of 9: The Spencers, Josh Dale, Melnotte-Lanole Troupe, Five Abdallahs, Walter Montague and company, Burns Sisters, Dugan and Raymond, and motion pictures. Business satisfactory.

COLUMBIA (Dillon & King, mgrs.)—Dillon and King and the Columbia Musical Co. present "The Quicks" week of 9.

BROADWAY (Guy C. Smith, mgr.)—Vaudeville and photoplays, to capacity business.

OAKLAND, LYRIC, CAMERA, BROWN'S, MAELOWE, SCENIC, REGENT and GEM report good attendance, presenting moving pictures.

Indianapolis, Ind.—Murat (Fred J. Dalley, mgr.) William Pavarsham, in "Julius Caesar," Feb. 10-12; Harry Lanier 13, "The Silver Wedding" 14, 15, "The Glassblowers" 20-22.

ENGLISH (Ad. F. Miller, mgr.)—"The County Chairman" 10, 11. Carter De Haven, in "Exceeding the Speed Limit," 12; Orville Harold 13, Maudie Adams 14, 15, "The Pink Lady" week of 17.

PARK (Anderson & Ziegler, mgrs.)—"In Old Kentucky" 9-11, Thurston, the magician, week of 10.

COLONIAL (Holden & Edwards, mgrs.)—"The Golden Players" present "The Time, the Place and the Girl" week of 10. "The Lion and the Mouse" week of 17.

KEITH'S (Ned Hastings, mgr.)—Bill week of 10: McIntyre and Heath, Ray Cox, G. S. Melvin, Owen Clark, Barley's dogs, La Vier, Ray Dooley and Minstrels, and Julia Nash and company.

LYRIC (Olson & Barton, mgrs.)—Bill week of 10: Willie Ritchie, Alexander Troupe, Dewey and Morley, Geo. Lavender, and "A Hollowed Hop."

EMPIRE (E. O. Black, mgr.)—Auto Girls week of 10. High Life in Baroque week of 17.

NOTE—The Guy Players closed abruptly at the Majestic 3. While business had been very big during the entire engagement, it was found that the seating capacity of the house was too small to pay expenses at the prevailing scale of prices.

St. John, Can.—Opera House (F. G. Spencer, mgr.)—Marcus Minstrel Maids opened for three days 6, and will remain week of 10.

NICKEL—Signor Mancetti, in operatic selections, and Lucy Long, in high class songs, and the moving pictures.

GEM—Eva Carter, in songs, and the moving pictures.

STAR—Moving pictures.

UNIQUE—Moving pictures.

LYRIC—Vaudeville and the moving pictures.

NOTES—The movie war scene, which has been the moving picture exchanges, of which there are three here—The Gaumont, the General Film and the Kinetograph, which opened a couple of weeks ago. The Gaumont Theatre, who formerly were supplied by the General Film Co., announced a few days ago that they had made arrangements with the Kinetograph Co. for first run films, commencing 3. This was followed by a similar announcement from the Nickel that they would also show "first runs," securing their supply from the General Film Co. Harvey L. Watkins, of the Keith interests, was in town 5. Lucy Long, termed the "Little Girl with the Big Voice," is a native of this city, and is making a hit at the Nickel, this being her first appearance in this city since she entered the professional ranks. W. S. Harkins, who is now in Bermuda, Barbadoes, Demetara and Trinidad. From the latter island he intends taking his company to Panama City, Colon, Porto Rico and Jamaica.

Toronto, Can.—Princess (O. B. Sheppard, mgr.)—"The Chocolate Soldier" week of Feb. 10. John Mason, in "The Attack," 17 and week.

Rebecca of Sunnybrook Farm follows.

ROYAL (Lol Solomon, mgr.)—Montreal Opera Co. weeks of 10-22.

GRAND (J. W. Cowan, mgr.)—Thos. E. Shea, in repertoire, week of 10. Chas. E. Grapevin, Mike Donlin and Anna Chance, in "Between Showers," 17 and week. "The Shepherd of the Hills" follows.

SHRUBS (J. Shea, mgr.)—Bill for week of 10: Raymond and Caverly, "Detective Keen," Quive and McCarty, Kaufman Troupe, Mme. Autumn Hall Curtis, Walter Dickinson, Martinette and Sylvester, La Arnera and Victor, and the Three Travellers Bros.

GATYET (Thos. R. Henry, mgr.)—Jolly Follies week of 10. The Dazzlers 17 and week.

STAR (Fred Stair, mgr.)—Champagne Girls week of 10. Stars of Starland 17 and week.

STRAND (Mark & Brock, mgrs.)—Photoplays and songs.

MAJESTIC (J. Griffin, mgr.)—Vaudeville and motion pictures.

MUSIC HALL (N. Woodrow, mgr.)—Paul J. Rainey's African Hunt pictures 10.

Quincy, Ill.—Empire (W. L. Busby, mgr.)—"Freddie's" Feb. 10.

BIZOU (W. N. McConnell, mgr.)—Bill 10-12 included: Snyder and Buckley, Reif Bros., Mabel Harper, and Nelusco and Levina. For 13-15: Stewart and Earl, Brooks and Bowden, Moore's Summer Girls and Joe Kennedy.

Pittsburgh, Pa.—Nixon (Thos. F. Kirk Jr., mgr.) for week of Feb. 10, "The Quaker Girl," with Ina Glaze and Percival Knight. "The Count of Luxembourg" week of 17.

ALVIN (John B. Reynolds, mgr.)—"Everywoman" week of 10, with Thais Magrane. "The Merry Countess," with Joe E. Collins, week of 17.

GRAND (John P. Harris, mgr.)—Bill for week of 10: Cecelia Loftus, Burton and Hope, Farber Girls, Cook and Stevens, Lyons and Yocco, Three Hickey Boys, Bradshaw Bros., Milton Pollock and company, Howard's ponies, and Kinecolor pictures.

LYCEUM (C. R. Wilson, mgr.)—For week of 10, "The Newlyweds and Their Baby," Fluke O'Hara, in "The Rose of Kildare," next.

PIERCE (D. A. Harris, mgr.)—Harry Davis Stock Co. in "The Adventures of Lolly Ursula," week of 10. Frances Neilson, the new leading lady, was well received last week.

Leah Kishna week of 17. Corliss Giles, leading man, left the company last week to take the Davies Players, part in John Cort's production of "The Iron Door."

HARRIS (John P. Hill, mgr.)—Bill week of 10: Five Piroscopas, Arlington Four, Mills and Moulton Boxing Midgets, Ada Jones, Ed. De Corda and company, Aldra and Mitchell, Kitty Doner, Waiber Bros., and moving pictures.

LYCEUM (H. H. Johnson, mgr.)—Walter Brown company, Edith Haney, Nichols-Nelson Troupe, Shipley and Adamson, Fields and Coco, Rice and Cady Mason and Murray, La Belle Cora, and James and Arthur.

KENTON—Bill week of 10: Paul Oase and company, Bonessett Troupe, Louzette Oux, Farinelli Troupe, Johnson and Watts, and Klein Sisters.

GATYET (Henry Kurtzman, mgr.)—For week of 10: Hughie Jennings and Ben Smith, "The Purple Lady," Prince Florio, Stewart Sisters and Escorta, Kitcher and Mohr, Adlor and Arline, De Renzo and Ledue, and the Electrophone.

ACADEMY (A. F. Windstern, mgr.)—Photoplays changed daily and special feature nights.

CONROY and LE MAIRE, vaudeville favorite black face comedians, will appear at Hammerstein's week of Feb. 17, in their latest laughing success, "The New Physician."

Omaha, Neb.—Brandie's (Chas. W. Turner, mgr.) Kitty Gordon, in "The Enchantress," Feb. 9-12, "The Blue Bird" 13, 15, "The Trail of the Lonesome Pine" 16-19.

BOYD (Chas. W. Turner, mgr.)—Eva Lang opened an indefinite engagement here 9, in "Making a Man of Him." "Green Stockings" will be the bill for week of 16.

ORPHEUM (Wm. F. Byrne, mgr.)—Bill for week of 9: Don the talking dog, Mikado's Royal Japs, Gladys Alexandria and company, Delmar and Delmar, Ethel Green, Col. Pattie's Old Soldier Fighters, Merlin, and moving pictures.

GATYET (E. L. Johnson, mgr.)—Dave Marlon and his Dreamland company week of 9.

KERO (O. A. Franks, mgr.)—Dante's Daughters and Darlings of Paris divide week of 9.

HIPPODROME (E. L. Johnson, mgr.)—Bill for week of 9: The Riding Davenports, Joe McGee, Gwynne and Gosette, Cora Hall, Steele and McMaster, Maitland, and moving pictures.

EMPIRE (Frank Harris, mgr.)—Bill for week of 9: Ansonia Trio, Carroll, Keating and Dyer, Moore and Towle, and moving pictures.

Ft. Worth, Tex.—Majestic (O. Mussett, mgr.) Bill week of Feb. 3 includes: Emma Carus, Frank Rae and company, Tojetti and Bennett, Belle Hathaway's monkeys, Bounding Pattersons, Lillian Askey, Ward Bros., and motion pictures.

BYRNE (Phil W. Greenall, mgr.)—Adelaide Thurston, in "The Love Affair," was the attraction 8.

SAYOY (Frank North, mgr.)—Bill week of 3 included: Ruth Robinson, and Rosebelle and Moody, to S. B. O., at every performance.

HIPPODROME (L. B. Remy, mgr.)—Vaudeville and motion pictures.

Galveston, Tex.—Grand (Charles Sasen, mgr.)—"Bought and Paid For" Feb. 5, and "The Merry Widow," 11, were recent attractions here.

Peoria, Ill.—Majestic (Henry Sandmeyer, mgr.)—"The Girl at the Gate," Feb. 10, 11, "The Little Rebel" 12, Beulah Poynter 13-15.

ORPHEUM (Felix Greenberg, mgr.)—Vaudeville and pictures.

LYCEUM (Felix Greenberg, mgr.)—Vaudeville and pictures.

FRANCIS (Seaver Amuse, Co., mgrs.)—Vaudeville and pictures.

DEMIST (Martin Dempsey, mgr.)—Stock burlesque, vaudeville and pictures.

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Bratton, Jennie Gordon Fannette
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Bauer, Iotia Hamilton
Bond, Louise Ross, Mabel
Cane, Alice Hamilton
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Batcher, Bart Higgins, Jno.
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31. Musical Walker.....Act
32. Hibbseleno.....Act
33. Dave Dorden.....Act
34. Seymour and Murdock.....Sketch
35. Lew Stafford.....Act
36. Grace Armond.....Rube Act
37. David Marshall.....Musical Act
38. Musical Billy Huchon.....Novelty Instrument
39. Arthur G. Keene.....Two Titles of Companies
40. Billy Black.....Skating Act
41. Pierce Kingsley.....Poem, M. P. Scenario
42. Edward Henshaw.....Act
43. Herbert Nash.....Descriptive Musical Act
44. Herbert Nash.....Musical Act
45. Morton and Fanning.....Military Drama
46. Lew Seeker.....Dental Aviation
47. Mlle. Vortex....."Paramount"
48. Hungerford and Fuller.....Act
49. Elaine Fairfax.....Act
50. Max C. Elliott.....Title
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DRAMATIC AND MUSICAL.

Adams, Maudie—Charles Frohman's—Dayton, O., 13, Indianapolis, Ind., 15, Racine, Wis., 17, Rockford, Ill., 18, Madison, Wis., 19, Kenosha, 20, Joliet, Ill., 21, Aurora, 22.
Arless, George—Lieber Co.'s—Plymouth, Boston, 10, indefinite.
Aron, English Grand Opera (A)—Milton & Sargent Aborn's—Sandusky, O., 13, Fremont 14, Findlay 15.
Aron, English Grand Opera (B)—Milton & Sargent Aborn's—Macon, Ga., 13, Albany 14, Jacksonville, Fla., 15, 16.
"Auction Pinocchio"—Adolph Phillips's—Fifty-seventh Street, New York, 10, indefinite.
"Aunt, Where Do You Live?"—Easter (Saul Burslein, mgr.)—Sistersville, W. Va., 13, Parkersburg 14, Huntington 15, Charleston 17, Lynchburg 21, Petersburg 22.
"Auntie"—St. Paul, Minn., 10-15, Milwaukee, Wis., 16-22.
"Angel of the Trail, The" (C. P. Farrington, bus. mgr.)—Hontsdale, Pa., 13, Lock Haven 15.
Billie Burke—Charles Frohman's—Hollis, Boston, 10-22.
Brian, Donald—Charles Frohman's—Boise, Ida., 13, Baker City, Ore., 14, Walla Walla, Wash., 15, Spokane 17, North Yakima 19, Ellensburg 20, Tacoma 21, 22.
Bernth, Sam—Messrs. Shubert—Lyric, New York, 10, indefinite.
Boston Grand Opera (Henry Russell, mgr.)—Boston Opera House, Boston, 10, indefinite.
Black Patti Musical Comedy (E. J. Lawrence, mgr.)—Staunton, Va., 13, Glen Jean, W. Va., 14, Charleston 15, Maysville, Ky., 17, Paris 18, Richmond 19, Danville 20, Lexington 21, Frankfort 22.
"Bohemian Girl, The"—Milton & Sargent Aborn's—Springfield, O., 14.
"Bohemian Girl, The"—Pacific—Milton & Sargent Aborn's—Chautauk, Kan., 13, Jola 14, Lawrence 15, Topeka 17, Ottawa 18, Sedalia, Mo., 19, Columbia 20, Moberly 21, Chillicothe 22.
"Bought and Paid For"—Wm. A. Brady's, Ltd.—Adelphi, Philadelphia, 10, indefinite.
"Bought and Paid For"—Wm. A. Brady's, Ltd.—Princess, Chicago, 10, indefinite.
"Bought and Paid For"—Wm. A. Brady's, Ltd.—Montreal, Can., 10-15, Brooklyn, N. Y., 17-22.
"Bridal Path, The" (E. J. Bowes, mgr.)—Wilkes-Barre, Pa., 13, Easton 14, Allentown 15, Thirty-ninth Street, New York, 18, indefinite.
"Broadway Jones"—Road—Cohan & Harris's—Seattle, Wash., 10-15, Tacoma 16, Victoria 17, Vancouver 18-20, Bellingham, Wash., 21, Everett 22.
"Bird of Paradise"—Oliver Morosco's—Hartford, Conn., 13, Springfield, Mass., 14, 15, Montreal, 10-15.
"Blindness of Virtue" (Wm. Morris, mgr.)—Studebaker, Chicago, 10, indefinite.
"Bunny Pulls the Strings"—Shubert & Brady's—New York, 10, indefinite.
"Bunny Pulls the Strings"—Shubert & Brady's—Montgomery, Ala., 13, Birmingham 14, 15, Atlanta, Ga., 17-19, Greenville, S. C., 20, Athens, Ga., 21, Macon 22.
"Bunny Pulls the Strings"—Shubert & Brady's—Brooklyn, N. Y., 10-15.
"Baby Mine"—Eastern—Wm. A. Brady's, Ltd. (E. J. Girard, mgr.)—Lancaster, O., 13, Newark 14, Springfield 15, Lancaster 17, Cleveland 18, Paterson 19, Jackson 20, Wellston 21, Nelsonville 22.
"Baby Mine"—Southern—Wm. A. Brady's, Ltd. (Harry J. Jackson, mgr.)—Yazoo City, Miss., 13, Brookhaven 14, Jackson 15, Kentwood, La., 17, Baton Rouge 18, Plaquemine 19, Donaldsonville 20, Houma 21, New Iberia 22.
"Beverly of Granstar"—(A. G. Delamater, mgr.)—Denver, Colo., 10-15, Greeley 16, 17, Sterling 18, Alliance, Neb., 19, Fort Robinson 20, Hot Springs, S. Dak., 21, Deadwood 22, 23.
"Butterfly on the Wheel, A"—Lewis Waller's—Cincinnati, O., 10-22.
"Between Showers" (G. D. Parker, mgr.)—Washington, D. C., 10-15, Toronto, Ont., Can., 17-22.
"Bachelor's Honey-moon, A" (Gillon & Bradford, mgrs.)—Guymon, Okla., 13, Tucuman, N. M., Elkhart, Tex., 15, Trinidad, Colo., 16, Raton, N. Mex., 17, Dawson 18, Las Vegas 19, Santa Fe 20, Albuquerque 21, Gallup 22.
Charles Cherry and Marie Doro—Charles Frohman's—Lyceum, New York, 10, indefinite.
Collier, Wm.—Lew Fields—Forty-eighth Street, New York, 10, indefinite.
Crane, Wm. H. (Joseph Brooks, mgr.)—Los Angeles, Cal., 10-15.
Carter, Mrs. Leslie—John Cort's—Thirty-ninth Street, New York, 10, indefinite.
Carle, Richard, and Hattie Williams—Charles Frohman's—Akron, O., 13, Lima 14, Fort Wayne, Ind., 15, Cincinnati, O., 17-22.
Crosman, Heceta—Maurice Campbell, mgr.)—Powers, Chicago, 10-15.
Cohan, Geo. M.—Cohan & Harris's—Cohan, New York, 10, indefinite.
Clarke, Della—Louis Werba's—Natchitoches, La., 13, Marshall, Tex., 14, Texarkana, Ark., 15, Shreveport, La., 16, Palestine, Tex., 17, Tyler 18, Mexia 19, Bryan 20, Navasota 21, Brenham 22.
"Conspiracy, The"—Charles Frohman's—Garrick, New York, 10, indefinite.
"Concert, The"—David Belasco's—Denver, Colo., 10-15, Colorado Springs 17, Cheyenne, Wyo., 18, Salt Lake City, U., 20-22.
"Count of Luxembourg, The"—Klaw & Erlanger's—Cincinnati, O., 10-15.
"Countess Oquette" (A. G. Delamater, mgr.)—Denver, Colo., 10-15, Cheyenne, Wyo., 17, North Platte, Neb., 18, Gothenburg 19, Kearney 20, Hastings 21, York 22.
"Country Boy, The"—Henry E. Harris's Estate—Jersey City, N. J., 10-15, Paterson 17-22.
"Call of the Heart, The"—Grand Rapids, Mich., 10-15.
"County Sheriff, The" (Woe & Lambert, mgrs.)—Urbana, Ill., 17, Danville 18, Michigan City, Ind., 21, Kalamazoo, Mich., 22.
Drew, John—Charles Frohman's—Detroit, Mich., 13-15, Powers, Chicago, 17-March 1.
De Koven Opera, "Robin Hood" (D. C. Arthur, mgr.)—London, Ont., Can., 15, Hamilton 14, Utica, N. Y., 15, Brooklyn 17-22.
"Daughter of Heaven, The"—Lieber Co.'s—Auditorium, Chicago, 10, indefinite.
"Divorce Question, The"—Rowland & Clifford's, Inc.—National, Chicago, 17-22.
"Divorce Question, The"—Central—Rowland & Clifford's, Inc. (Fred Douglas, mgr.)—West Liberty, Ia., 10, Maringo 11, Marshalltown 12, Ames 13, Perry 14, Newton 15, Okaloosa 16, Ottumwa 17, Abila 18, Centerville 19, Washington 20, Mt. Pleasant 21, Burlington 22.
"Divorce Question, The" (Gaskell & MacVitty, Inc.)—Chester, Pa., 13, Storm Lake 14, Sac City 15, Spencer 17, Fairmont, Minn., 18, Winnebago 19, Blue Earth 20, Wells 21, Waseca 22.
Eltinge, Julian—A. H. Woods's—Brooklyn, N. Y., 10-15, Chestnut Street Opera House, Philadelphia, 17-March 1.
"Everywoman"—Henry W. Savage's—Pittsburgh, Pa., 10-15, Chicago Opera House, Chicago, 16, indefinite.
"Everywoman"—Henry W. Savage's—Oklahoma, Okla., 13-15, Tulsa 17, Muskogee 18, Fort Smith, Ark., 19, Pine Bluff 20, Texarkana 21, Hot Springs 22.
"Excuse Me"—Henry W. Savage's—Cleveland, O., 10-15, Buffalo, N. Y., 17-22.
"Excuse Me"—Henry W. Savage's—Seattle, Wash., 10-15, Portland, Ore., 16-19, Walla Walla, Wash., 20, Pendleton, Ore., 21, La Grande 22.
Faversham, William (L. L. Gallagher, mgr.)—Terre Haute, Ind., 13, Decatur, Ill., 14, Springfield 15, St. Louis, Mo., 16-22.
Fiske, Mrs. (H. G. Fiske, mgr.)—Buffalo, N. Y., 13-15.
Fairbanks, Douglas—Cohan & Harris's—Grand Opera House, Chicago, 10-March 22.
Foy, Eddie—Werba & Luescher's—Houston, Tex., 13, San Antonio 14-16, Austin 17, Waco 18, Fort Worth 19, Dallas 21, 22.
Farrum, Dustin—A. H. Woods's—Memphis, Tenn., 15, 16, Paducah, Ky., 19.
"Fanny's First Play"—Messrs. Shubert—Comedy, New York 10, indefinite.
"Fine Feathers"—H. H. France's—Astor, New York, 10, indefinite.
"Freckles"—A. (A. G. Delamater, mgr.)—Walnut, Philadelphia, 10, indefinite.
"Freckles"—Special (A. G. Delamater, mgr.)—Gainesville, Fla., 13, Ocala 14, Palatka 15, Jacksonville 17, 18, Orlando 19, St. Augustine 20, Brunswick, Ga., 21, Savannah 22.
"Freckles"—D. (A. G. Delamater, mgr.)—Salisbury, Md., 13, Crisfield 14, Newport News, Va., 15, Hampton 17, Elizabeth City, N. C., 18, Tarboro 19, Wilson 20, Greenville 21, Williamston 22.
"Freckles"—Eastern (A. G. Delamater, mgr.)—Decatur, Ill., 13, Mattson 14, Urbana 15, Peoria 16, Paris 17, Robinson 18, Linton, Ind., 19, Bloomington 20, Columbus 21, Richmond 22.
"Freckles"—Central (A. G. Delamater, mgr.)—Newport, N. H., 13, White River Junction, Vt., 14, Burlington 15, Middlebury 17, Port Henry, N. Y., 19, Oswego, Ont., Can., 21, 22.
"Freckles"—Coast (A. G. Delamater, mgr.)—El Paso, Tex., 13, Douglas, Ariz., 14, Bisbee 15, Tucson 17, Phoenix 18, Jerome 19, Prescott 20, Turbine Hunter, The"—Cohan & Harris's—Crown, Chicago, 10-15, Fort Wayne, Ind., 16, Dayton, O., 17-19, Columbus 20-22.
"Fool There Was, A" (G. D. Johnston, mgr.)—Victoria, National and Crown (in order named), Chicago, 10-March 1.
"Family, The"—Bruno & Chatterton's—St. Charles, Minn., 13, Chaffault 14, Rochester 15, "Forty-five Minutes From Broadway" (E. J. Lawrence, mgr.)—Pulphur Springs, Tex., 13, Greenville 14, Dallas 15, Sherman 16, Bonham 18, Denison 19, Denton 20, Durant, Okla., 21, Muskogee 22.
"Fortune Hunter, The" (Monte Thompson, mgr.)—Anderson, Ind., 13, Richmond 15, Columbus 18, Franklin 20, Lebanon 21.
"Faust"—Manley & Campbell's—Trenton, Mo., 13, Bethany 15.
Gordon, Kitty—Wm. M. Gaites's—St. Joseph, Mo., 14, Topeka, Kan., 15.
Gilbert & Sullivan's Comic Operas—Messrs. Shubert—Buffalo, N. Y., 10-15.
"Governor's Lady, The"—David Belasco's—Broad, Philadelphia, 10-22.
"Garden of Allah, The"—Lieber Co.'s—Boston Theatre, Boston, 10, indefinite.
"Good Little Devil, A"—David Belasco's—Republic, New York, 10, indefinite.
"Glassblowers, The"—John Cort's—Springfield, O., 13, Dayton 14, Columbus 15, Pittsburgh, Pa., 17-22.
"Get Rich Quick Wallingford"—Cohan & Harris's—National and Crown, Chicago, 10-22.
"Get Rich Quick Wallingford"—Cohan & Harris's—London, Eng., 10, indefinite.
"Get Rich Quick Wallingford"—Cohan & Harris's—Lawrence, Mass., 14, 15.
"Goose Girl, The"—Baker & Castle's (Fred Williams, mgr.)—Quincy, Ill., 13, Quitman, Ga., 14, Gainesville, Fla., 15, Ocala 17, Tampa 18, St. Petersburg 19, Mulberry 20, Orlando 21, Sanford 22.
"Ghost Breakers, The" (Maurice Campbell, mgr.)—Newark, N. J., 17-22.
"Gypsy Love"—A. H. Woods's—San Francisco, Cal., 10-15.
"Girl From Rector's, The"—Wm. Wamsher's (S. A. Mitchell, mgr.)—Ortonville, Minn., 13, Willmar 14, Litchfield 15, St. Cloud 16, Little Falls 17, Brainerd 18, Staples 19, Fergus Falls 20, Wahpeton, N. Dak., 21, Liabon 22.
"Girl of Eagle Ranch" (Attebery & Cook, mgrs.)—Ashland, Kan., 13, Medicine Lodge 14, Alva, Okla., 15, Anthony, Kan., 17, Caldwell 18, Medford, Okla., 19, Kingfisher 20, Blackwell 21, 22.
"Girl at the Gate, The"—Harry Askin's—La Salle, Chicago, 10, indefinite.
"Girl and the Trump"—Fred Byers, mgr.)—Cavalier, N. Dak., 14, Cando 15.
"Great Divide, The"—Rowland & Clifford's, Inc.—Paterson, N. J., 10-15, Washington, D. C., 17-22.
"Great Divide, The" (Primrose & McGillan, mgrs.)—Boone, Ia., 13, Waterloo 15, Marshalltown 16, Grinnell 17, Newton 18, Okaloosa 19, Ottumwa 20, Kirksville, Mo., 21.
"Girl of the Mountains"—A. Woe & Lambert, mgrs.)—Elkhart, Ind., 15, Aurora, Ill., 16, Harvard 20, Beloit, Wis., 22.
"Girl From Tokio"—F. O. Miller's (F. E. Crossman, mgr.)—Aberdeen, Wash., 13, Tacoma 14, 15.
"Girl of the Sunny South, The" (W. C. Downs, mgr.)—Carthage, N. Y., 15, Lowville 17, Boonville 18.
Hillard, Robert—Klaw & Erlanger's—Criterion, New York, 10, indefinite.
Hitchcock, Raymond—Cohan & Harris's—Washington, D. C., 10-15, Altoona, Pa., 17, Wheeling, W. Va., 18, Youngstown, O., 19, Akron 20, Kenton 21, Erie, Pa., 22.
Hawtry, William (A. G. Delamater, mgr.)—Harris, New York, 10-15.
"Heartbreakers, The"—Mort H. Singer's (Sam Myers, mgr.)—Jackson, Mich., 13, Owosso 14, Ann Arbor 15, Port Huron 16, Flint 17, Saginaw 18, Pontiac 19, Lansing 21, Grand Rapids 22, 23.
"Hanky Panky"—Lew Fields's—Detroit, Mich., 10-15.
"Human Heart"—C. R. Reno's—Akron, O., 13, Youngstown 15.
"House of a Thousand Candles" (C. S. Primrose, mgr.)—Anderson, Ind., 15.
"Happy Hooligan"—Gus Hill's—Cleveland, O., 10-15, Grand Rapids, Mich., 16-19, Fort Wayne, Ind., 20, 21.
Illington, Margaret (E. J. Bowes, mgr.)—Tulsa, Okla., 13, McAlester 14, Muskogee 15, Dallas, Ann Arbor 15, Fort Huron 16, Flint 17, Saginaw 18, Pontiac 19, Lansing 21, Grand Rapids 22, 23.
Irish Players—Lieber Co.'s—Wallack's, New York, 10, indefinite.
"In Old Kentucky"—A. W. Dingwall's—Indianapolis, Ind., 13-15.

"Joseph and his Brethren"—Lieber Co.'s—Century, New York, 10, indefinite.
Keller, John E. (L. M. Goodstadt, mgr.)—Garden, New York, 10, indefinite.
Kolb, Dill and Maude Lillian Berri—San Francisco, Cal., 10, indefinite.
Lorraine, Robert—Lieber Co.'s—Baltimore, Md., 10-15, Brooklyn, N. Y., 17-22.
Lewis, Dave—Rowland & Clifford's (Dave Seymour, mgr.)—Norfolk, Va., 10-15, Richmond 17-22.
Lambard's Pacific Coast Grand Opera—San Francisco, Cal., 10, indefinite.
"Little Boy Blue"—Henry W. Savage's—Chicago Opera House, Chicago, 10-15, Hammond, Ind., 16, Grand Rapids, Mich., 17, 18, Lansing 19, South Bend, Ind., 20, Goshen 21, Fort Wayne 22.
"Little Millionaire, The"—Cohan & Harris's—Erie, Pa., 13, Bradford 14, Elmira, N. Y., 15, Buffalo 17-22.
"Little Woman"—Wm. A. Brady's, Ltd.—Playhouse, New York, 10, indefinite.
"Lottery Man, The"—Merle H. Norton's—Austin, Tex., 13, Lockhart 14, San Marcos 15, Uvalde 17, Beeville 19, Victoria 20, Wharton 21, Bay City 22.
Mason, John—Charles Frohman's—South Bend, Ind., 13, Kalamazoo, Mich., 14, Jackson 15, Toronto, Ont., Can., 17-22.
Miller, Henry—Klaw & Erlanger's—Illinois, Chicago, 10, indefinite.
Mann, Louis—Werba & Luescher's—Moberly, Mo., 13, Columbia 14, Sedalia 15, Springfield 17, Joplin 18, Carthage 19, Pittsburg, Kan., 20, Independence 21, Coffeyville 22.
Mantell, Robert H.—Wm. A. Brady's—New Haven, Conn., 17-22.
Montgomery, Stone and Esie Janis—Charles Dillingham's—Globe, New York, 10, indefinite.
Metropolitan Grand Opera (Gulio Gatti Casazza, mgr.)—Metropolitan Opera House, New York, 10, indefinite.
Montreal Grand Opera—Toronto, Ont., Can., 10-15.
"Million, The"—Henry W. Savage's—Trinidad, Colo., 13, Pueblo 14, Colorado Springs 15, Victor 16, Denver 17-22.
"Milestones"—Klaw & Erlanger's—Liberty, New York, 10, indefinite.
"Milestones"—Klaw & Erlanger's—Tremont, Boston, 10, indefinite.
"Merry Widow"—Henry W. Savage's—San Antonio, Tex., 13, Austin 14, Waco 15, Fort Worth 17, Dallas 18, 19, Amarillo 21, Colorado Springs, Colo., 22.
"Master Mind, The"—Werba & Luescher's—Harris, New York, 10, indefinite.
"Man With Three Wives, The"—Messrs. Shubert—Weber-Felds' New Music Hall, New York, 10, indefinite.
"Modern Eve, A"—Eastern—Mort H. Singer's (Frank B. Shalters, mgr.)—New Orleans, La., 10-15, Alexandria 16, Monroe 17, Texarkana, Ark., 18, Shreveport, La., 19, Lake Charles 20, Hammond, Tex., 21, Houston 22, 23.
"Modern Eve, A"—Western—Mort H. Singer's (Henry Pierson, mgr.)—Winnipeg, Man., Can., 10-15, Calgary, Alta., 17-19, Edmonton 20-22, Prince Albert, Sask., 24, Saskatoon 25-27, Regina 28, March 1.
"Merry Countess, The"—Messrs. Shubert—Cincinnati, O., 10-15.
"Maid and Minister" (Deane & Scoville, mgrs.)—Grand, La., 13, Rake 14, Thompson 15.
"Miss Nobody From Starland"—Mort H. Singer's (Chas. Donaghy, mgr.)—Zanesville, O., 13, Lancaster 14, Nelsonville 15, Jackson 17, Ironton 18, Mt. Sterling, Ky., 19, Frankfort 20, Georgetown 21, Lexington 22.
"Madame Cherry" (Madame Sherry Co., Inc., mgr.)—Cincinnati, O., 10-15, Victoria and Imperial, Chicago, 16-March 1.
"Miserable Girl, The"—Western—Norton & Rith's—Tulsa, Cal., 13, Tar 14, Maricopa 15, Bakersfield 16, San Pedro 17, Long Beach 18, Santa Ana 19, Pomona 20, Riverside 21, Redlands 22.
"Madame X"—New Orleans, La., 10-15.
"Mutt and Jeff"—A. Gus Hill's—San Francisco, Cal., 10-22.
"Mutt and Jeff"—B.—Gus Hill's—St. Paul, Minn., 10-15, Minneapolis 16-22.
"Mutt and Jeff"—C.—Gus Hill's—Tarentum, Pa., 10, Butler 11, Latrobe 12, McKeesport 13, Connellville 14, Uniontown 15, Morgantown, W. Va., 17, Fairmont 18, Weston 19, Grafton 20, Frostburg, Md., 21, Cumberland 22.
"Mutt and Jeff"—D.—Gus Hill's—Ottawa, Ont., Can., 10-12, Kingston 13, Belleville 14, Hamilton, Ont., 15, Toledo 16-22.
"Mutt and Jeff"—E.—Gus Hill's (B. M. Garfield, mgr.)—Watsonville, Cal., 13, Gilroy 14, Hollister 15, Santa Rosa 16, Petaluma 17, Vallejo 18, Napa 19, Grass Valley 20, Nevada City 21, Auburn 22.
Nashimov, Madame—Charles Frohman's—Blackstone, Chicago, 10-March 1.
Nihil, Fred, and Josephine Cohan (J. C. Williamson, mgr.)—Daneyville, New Zealand, 13, Palmerston North, 14, 15, Wanganui 17, 18, Hawera 19, Stratford 21, New Plymouth 22, Auckland 24-March 8, Sydney, N. S. W., 15, indefinite.
"Naughty Marietta" (A. Hammerstein, mgr.)—San Francisco, Cal., 10-15.
"Newlyweds and Their Baby"—Akron, O., 17-19, Olcott, Chaucery (Henry Miller, mgr.)—Grand Opera House, New York, 10-22.
"Oh, Oh! Delphine"—Klaw & Erlanger's—New Amsterdam, New York, 10, indefinite.
"Officer 666"—Eastern—Cohan & Harris's—Garrick, Philadelphia, 10-22.
"Officer 666"—Cohan & Harris's—London, Eng., 10, indefinite.
"Officer 666"—Western—Cohan & Harris's—Galveston, Tex., 13, Belmont 14, Lake Charles, La., 15, New Orleans 16-22.
"Officer 666"—Middle—Cohan & Harris's—Grand Rapids, Mich., 13-15, Lansing 17, Battle Creek 18, Jackson 19, Ann Arbor 20, Flint 21, Saginaw 22.
"Officer 666"—Southern—Cohan & Harris's—Greenville, S. C., 13, Spartanburg 14, Asheville, N. C., 15, Charlotte 17, Columbia, S. C., 18, Sumter 19, Florence 20, Fayetteville, N. C., 21, Wilmington 22.
"Our Wives"—Jos. M. Gaites's—Cort, Chicago, 10, indefinite.
"Our Way, The"—U. S. Play Co.'s—Canyon, Tex., 13, Clarendon 14, Memphis 15, Childress 17, Quanah 18, Wichita Falls 19, Seymour 20, Haskell 21, Stamford 22.
"Our Night"—Wm. A. Brady's, Ltd.—Imperial, Chicago, 10-15.
"Old Homestead, The"—Frank Thompson's—Jersey City, N. J., 17-22.
"Our Day" (Chas. E. Blancy Amuse Co., mgrs.)—Cincinnati, O., 25-March 1.
Philadelphia-Chicago Grand Opera (Andrews Dippel, mgr.)—Metropolitan Opera House, Philadelphia, 10, indefinite.
Poynter, Beulah—Burt & Nicola's—Peoria, Ill., 13-15, Imperial, Chicago, 16-22.
"Prince of Pilsen, The"—Henry W. Savage's—Dallas, Tex., 13, Fort Worth 14, 15, El Paso 17, 18, Tucson, Ariz., 19, Phoenix 20, San Bernardino, Cal., 22.
"Pink Lady, The"—Klaw & Erlanger's—Pond du Lac, Wis., 18.
"Poor Little Rich Girl, The"—Arthur Hopkins'—Hudson, New York, 10, indefinite.

A black and white illustration of a man in a white suit and bow tie, playing a banjo. He is seated on a bench, leaning forward with his right hand on the strings and his left hand on the neck. The background is dark with some faint, illegible text.

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Stars of Stagedale (Wm. Dunn, mgr.)—Avenue, Detroit, 10-13, Star, Toronto, 17-22.

Tiger Lilies (James Weeden, mgr.)—People's, New York, 10-15, Empire, Philadelphia, 17-22.

Watson's Burlesques (Dan Guggenheimer, mgr.)—Lycium, Washington, 10-15, Lyric, Allentown, 17, Academy Reading, 18, Majestic, Harrisburg, 19, Mishler, Altoona, 20, Cambria, Johnstown, 21, White's Opera House, McKeesport, 22.

Whirl of Mirth (Robert Gordon, mgr.)—Lafayette, Buffalo, 10-15, Columbia, Scranton, 17-19, Orpheum, Paterson, 20-22.

Yankee Doodle Girls (Max Gorman, mgr.)—Empire, Baltimore, 10-15, Lycium, Washington, 17-22.

Zallah's Own (W. O. Cameron, mgr.)—Empire, Chicago, 10-15, Gayety, Milwaukee, 16-22.

VAUDEVILLE SHOWS.

Hoffmann, Gertrude—Messrs. Shubert—Lyric, Philadelphia, 10, indefinite.

Lauder, Harry, & Co. (Wm. Morris, mgr.)—Islandapolis, Ind., 13, Broadway, New York, 13, March 1.

Targuay, Eva, & Co.—Springfield, Mass., 20-22.

MISTRELS.

Big City—John W. Vogel's—Gettysburg, Pa., 13, Waynesboro 14, Chambersburg 15.

Evans, George, Honey Bay—Washington, D. C., 10-16.

Field, A. G. (Edward Onard, mgr.)—Urbana, O., 13, Peru, Ind., 14, Logansport 15, Springfield, Ill., 16, Hannibal, Mo., 17, Quincy, Ill., 18, Kokoi, Ia., 19, Burlington 20, Davenport 21, Dec. Molino 22.

O'Brien, Neil (Oscar P. Hodge, mgr.)—Pensacola, Fla., 13, Mobile, Ala., 14, Meridian, Miss., 15, Jackson 17.

Primrose & Deckard's (Earl Burgess, mgr.)—Newark, N. J., 10-15, Springfield, Mass., 18.

CIRCUSES.

Shipp & Felts—Talachuana, S. Amer., 10-16, Buenos Ayres, indefinite.

FILM SHOWS.

Atop of the World in Motion Pictures—Beverly B. Dobbs' (Joseph Conoly, mgr.)—Carnegie Hall, New York, 10, indefinite.

Atop of the World in Motion Pictures—Beverly B. Dobbs' (Joseph Conoly, mgr.)—London, Eng., 10, indefinite.

Atop of the World in Motion Pictures—Beverly B. Dobbs' (Joseph Conoly, mgr.)—Portland, Ore., 10, indefinite.

Atop of the World in Motion Pictures—Beverly B. Dobbs' (Joseph Conoly, mgr.)—Honolulu, H. I., 10, indefinite.

Atop of the World in Motion Pictures—Beverly B. Dobbs' (Joseph Conoly, mgr.)—Sydney Australia, 10, indefinite.

Balkan War and Panama Canal, in Kinemacolor Moving Pictures—Carnegie Lyceum, New York, 10, indefinite.

Balkan War and Homer's Odyssey (Wm. J. McQuinn, mgr.)—Sault, Ste. Marie, Ont., Can., 13-15, Sturgeon Falls 17, Webbwood 18, Huntsville 19, Brockbridge 20, Newmarket 21, Aurora 22.

Rip Van Winkle, in Moving Pictures (Wm. Beque, mgr.)—New City, N. Y., 14.

Rainey's, Paul J., African Jungle, in Moving Pictures—Bijou, New York, 10, indefinite.

Rainey's, Paul J., African Jungle, in Moving Pictures—Newark, N. J., 10-15.

Rainey's, Paul J., African Jungle, in Moving Pictures—Washington, D. C., 10-15.

Thompson's Moving Pictures (F. H. Thompson, mgr.)—Creston, Ill., 17, 18.

MISCELLANEOUS.

Great Raymond (Maurice F. Raymond, mgr.)—Los Angeles, Cal., 10, indefinite.

Mysterious Smith (Albert P. Smith, mgr.)—Brue, S. Dak., 13, Volga 14, Lake Preston 15, Brookings 17, White 18, Watertown 19, Gary 20, Madison, Minn., 21, Boyd 22.

Powers' Hypnotic Show (Frank J. Powers, mgr.)—Springfield, Mo., 13-15.

Wright's Combination Show (C. A. Wright, mgr.)—Southfield, N. Y., 13-15, Greenwood Lake 17-19, Florida 20, 21.

Whetten, F. D., German Medicine Co.—Foster, S. Dak., 13, Volga 14, Lake Preston 15.

Wonderland—Wm. Morris'—New York Roof, New York, 10, indefinite.

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Moffatt, Lorraine Co., Family, Buffalo.
Moore & Towie, Empress, Omaha, Neb.
Munson, Marion, & Co., Orpheum, Altoona, Pa., 13-15.
Murray, John T., 5th Ave., N. Y. C.
Murphy, Nichols & Co., Orpheum, Bklyn.
Musical Girls, Orpheum, Duluth, Minn.; Orpheum, Winnipeg, Can., 17-22.
Muller & Stanley, Pol's, Wilkes-Barre, Pa.; Alhambra, N. Y. C., 17-22.
Muriel & Francis, Columbia, St. Louis.
Murphy, Mr. & Mrs. Mark, Empress, Milwaukee.
Mullen & Coogan, Pol's, Springfield, Mass.
Mullane, Frank, Dominion, Ottawa, Can.
Murdou, Mabel, Victoria, Baltimore.
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"New Steve, The," Keith's, Cincinnati.
"Night on a Houseboat, A," Union Sq., N. Y. C.
Nip & Tuck, Orpheum, Sioux City, Ia.
Nichols, Nellie, Columbus, St. Louis.
Nichols-Nelson Troupe, Kenyon O. H., Pittsburgh.
Nonnette, 5th Ave., N. Y. C.
Norton & Nicholson, Palace, Chicago.
Nugent, J. C., & Co., Maryland, Baltimore.
O'Brien, Havel & Co., Orpheum, Lincoln, Neb.
O'Brien, Harry, Victoria, Baltimore.
Oberlin Girls (3), Orpheum, Cincinnati.
O'Day, Billy, Lincoln, Chicago; Orpheum, Green Bay, Wis., 17-22.
Olivetti Troubadours, St. James, Boston.
"Old Times" Co., Keith's, Toledo, O., 17-22.
Olcott, Charlie, Palace, Chicago; Majestic, Ft. Worth, Tex., 24-29.
Omara Troupe, Empress, Chicago.
O'Neil Sisters, Colonial, Norfolk, Va.
O'Neill & Wamsley, Orpheum, Omaha, Neb.
Onri, Archie, & Co., Keith's, Phila.
O'Neill, Doc, Grand, Davenport, Ia.
Onsop, New, Baltimore.
"Opening Night, An," Orpheum, Winnipeg, Can.
Osborne, Teddy, Cosmos, Washington.
Oscar & Suzette, Orpheum, Denver.
Otto Elizabeth, Grand, Davenport, Ia.; Orpheum, Omaha, Neb., 17-22.
Ozawa, The, Globe, Boston.
Pantzer, Lina, Pol's, Springfield, Mass.; Keith's, Providence, 17-22.
Pandur, Bobby, Empress, Tacoma, Wash.; Empress, San Fran., Cal., 24-March 8.

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Petrova, Olga, Columbia, St. Louis.
Pell, Harry, Central, St. Louis.
Pepper Twins, Central, St. Louis.
Pemberton, Robertson & Co., Allegany, Pa.
Penson & Goldie, Maryland, Baltimore.
Pettie Sisters, Victoria, Baltimore.
Philharmonic Four, Orpheum, St. Paul.
Phila & Ficks, Palace, Chicago.
Pisano, Gen., & Co., Bronx, N. Y. C.; Grand, Davenport, Ia., 24-29.
Pinard & Hall, Billy B. Van Co.
Pierce & Malice, Empress, San Fran., Cal.
Pirocchio (5), Harris, Pittsburgh.
Post, Tom, Guy Bros., Minn.
Powell, Wm. F., & Co., Orpheum, Boston.
Pollock, Milton, & Co., G. O. H., Pittsburgh.
Primrose Four, Bushwick, Bklyn.
Presto, Lynn, Mass.
Price, Dolly, Family, Buffalo.
"Purple Lady, The," Pol, Scranton, Pa.
Quive & McCarty, Shea's, Toronto, Can.
Ramsdell Trio, Proctor's, Newark, N. J.
Raymond & Elliott, Miller's Excelsior Show.

Rayno's Dogs, Grand, Davenport, Ia.
Ray, Billy B., Boulton Stock Co., Spring Valley, Ill., indefinite.
Reed Bros., Empire, Edmonton, Can., 13-15; Orpheum, Spokane, Wash., 24-29.
Reed & Hilton, Midway, Madison, Wis.
Reynolds, Johnnie, Bowdoin Sq., Boston.
Reeves, Paula, Lynn, Mass.
Reisner & Gores, Keith's, Lowell, Mass.
Reynard, Ed. F., Keith's, Cincinnati.
Rene, Rosetta, Majestic, Cedar Rapids, Ia.
Reno, McCre & Co., Hipp, St. Louis.
Redwood & Goring, Hartford, Conn.
Rianos (4), Hammerstein's, N. Y. C.
Rio Bros., King's, South Sea, Eng.; Empire, Kingston, 17-22; Pavilion, Newcastle, 24-March 1; Palace, Wellington, 3-8; Hipp, Ashington, 10-15; Hipp, Thornley, 17-22.
Rice, Elmer & Tom, Central, Chummitz, Germany, 16-28; Central, Magdeburg, March 1-15.
Rickrode, Harry, York Springs, Pa., indefinite.
Richards, Chris, Orpheum, Salt Lake City, U.
Richards & Kyle, Orpheum, Winnipeg, Can.
Rice, Frank & Truman, Orpheum, Minneapolis, Minn.
Rivoli, Caesar, Orpheum, Lincoln, Neb.
Richardson, Bruce & Co., Nixon, Phila.
Rigby, Arthur, Bowdoin Sq., Boston.
Richards, George, & Co., Keith's, Lowell, Mass.
Rich & Le Nore, Savoy, Atlantic City, N. J.
Rice, Sponsler & Rice, New, Baltimore.
Ritchie, Willie, Lyric, Indianapolis.
Rice & Cady, Kenyon O. H., Pittsburgh.
Roberts, Cats & Dogs, 5th Ave., N. Y. C.
Ross & Shaw, Gem, Berlin, N. H., 13-15; Star, Westbrook, Me., 17-19.
Roylston, Craig, Bijou, Augusta, Ga.; Grand, Marion, 17-22.
Rock & Pilton, Orpheum, Spokane, Wash.
Rogers, Billy, National, Boston.

Stigraus, Denning & Harlan Co., Proctor's, Newark, N. J.
Stimms, Willard, & Co., Alhambra, N. Y. C.
Sidelio, Tom & Louise, Auditorium, Manchester, N. H., 13-15; Bijou, Fitchburg, Mass., 17-19.
Shelly, Noe & Johnson, Avenue, E. St. Louis, Mo.
Skinner & Woods, Greeley's, Portland, Me.
Salths, Aerial, Tivoli, Dublin, Ireland; Palace, Huddersfield, Eng., 17-22; Empire, Burnley, 24-March 1; Empire, Preston, 3-8; Oxford, London, 10-30.
Smith, Chas. T., Mae Edwards & Co.
Smith, Lee, Fred Elser's Shows.
Smith & Champagne, Francis, Montreal, Can.
Smalley, Ralph, Chase's, Washington.
"Son of Solomon, The," St. James, Boston.
Sprague & McNece, Columbia, St. Louis.
Spissel Bros., Allegany, Phila.
Spelman, Jeunette, Academy, Buffalo.
Spekes, The, Majestic, Cedar Rapids, Ia.
Stanley Opera Co., Cosmos, Washington.
Stickney's Circus, Proctor's, Newark, N. J.
Story, Belle, Orpheum, Bklyn.
Stone, Paul & Marmion, Grand, Evansville, Ind., 13-16; Orpheum, Champaign, Ill., 17-19; Majestic, E. St. Louis, 24-26.
Stolner Trio, Orpheum, Seattle, Wash.
Stone & Kalisz, Orpheum, Sacramento, Cal.
Standish Sisters, Grand, Davenport, Ia.
Stone, Lewis, Orpheum, Ogden, U.
Stanton & May, Pantages', Pueblo, Colo.; Pantages', St. Joseph, Mo., 17-22.
St. Claire, Grace, & Co., Keystone, Phila.
Stone, Beth, Trio, Orpheum, Boston.
St. James, W. H., & Co., Temple, Detroit.
Stevenson, Hayden & Co., Empress, Cincinnati.
Stewart, Cal, Columbia, Grand Rapids, Mich.
Stanfield, Hall & Lorraine, Orpheum, Grand Rapids, Mich.
Stewart & Russell, Bijou, Quincy, Ill., 13-15.
Stewart Sisters & Favorites, Pol's, Scranton, Pa.
Stewart & Desmond, Hipp, St. Louis.
Stevens, Hal, & Co., Victoria, Baltimore.
Steele & McMaster, Hipp, Omaha, Neb.
Sutton, Larry, Lyric, Big Show.
"Suffragette Jury, The," Keystone, Phila.
Sully Family, National, Boston.
Solly & Huser, Keith's, Louisville.
Taylor, Mae, "Girl Question," O.
Temple Players, Merit, St. Louis, Mass.
Teechov's Cats, Orpheum, Sioux City, Ia.
Tenny & Allen, Archie, Uniontown, Pa.
Templeton, Fay, Savoy, Atlantic City, N. J., 17-22.
"Telephone Girls," Academy, Buffalo.
Thumb, Mrs. Gen. Tom, Cory, Pa., 13-15.
Thornton, James, Colonial, N. Y. C., 13-15.
"Thornos," Odessa, Bardonia, N. Y. C., 13-15.
Lyric, Sapulpa, 16-18; Galety, Muskogee, 20-22.
Thornton, Geo., "Mutt and Jer."
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Russell, Jerry, Empress, St. Paul.
Rush Ling Toy, Keith's, Lowell, Mass.
Sandora, Paul, Circus, Orpheum, Minneapolis, Minn.
Santell, Grest, & Co., Touring England.
Saranoff, Orpheum, San Fran., Cal.
Sanford, Jerry, Empress, Cincinnati.
Salvaggio, The, De Kalb, Bklyn., 13-15.
Sale, Chick, Temple, Rochester.
Sack, Madeline, Academy, Buffalo.
Scheuck Bros., Orpheum, Oakland, Cal.

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Schmetz, The, Orpheum, Ogden, U.
Schilling, Wm., & Co., Hipp, St. Louis.
Seeley & West, Orpheum, Salt Lake City, U.
Seyon & Julie, Lynn, Mass.
Seibin & Grovlin, Temple, Rochester.
Seymour & Robinson, Majestic, Cedar Rapids, Ia.
Shappell, Ike, Great Santell & Co.
Sherman & De Forest Co., Temple, Ft. Wayne, Ind.; Orpheum, Champaign, Ill., 17-19; Majestic, Springfield, 20-22.
Shelvey Boys (3), Touring Europe.
Shirley & Kessner, Keystone, Phila.
Sherman & Fuller, Orpheum, Grand Rapids, Mich.
Shattuck, Truly, Maryland, Baltimore.
Shipley & Adamson, Kenyon O. H., Pittsburgh.
Shaw, Lillian, Pol's, Hartford, Conn.
Siddons & Earle Trio, Odessa, Clarksburg, W. Va., 13-15.
Simon, Osterman & Co., Keith's, Phila.

Valdare & Valdare, Singapore, Straits Settlements, India, indefinite.
Valletta's Leopards, Orpheum, Winnipeg, Can.; Grand, Calgary, 17-19; Empire, Edmonton, 20-22.
Vadons, Les, Proctor's, Portchester, N. Y.; Proctor's 125th St., N. Y. C., 17-19.
Van Gofre & Cotterly, Gem, Marshfield, Mo.; Lyric, West Plain, 17-22.
Van Dyck, The, Orpheum, Boston.
Van Staats (4), Empress, St. Paul.
Vall & Vall, Premier, Newport, R. I.
Van Hoven, 5th Ave., N. Y. C.
Vernon, B. B., Dawson, Pa., 10-12.
Veronica & Hurl-Falls, Taylor, North Adams, Mass., 13-15; Lyceum, New London, Conn., 17-19; Auditorium, Norwich, 20-22.
Violet & Charles, Hammerstein's, N. Y. C.

Wynne, Bessie, Keith's, Phila.
Yerxa & Adele, Francis, Montreal, Can.; Portland, 17-22.
Young, Ollie & April, Bijou, Bangor, Me.; Portland, 17-22.
Yonker, The, Orpheum, Oakland, Cal.
Zahrah & Zelma, Meriden, Conn., indefinite.
Zerth's Dogs, Keith's, Boston.
Zido & Hart, National, Boston.
Zoyarros, The, Greeley's, Portland, Me.
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"Top of the World Dancers," Orpheum, Sioux City, Ia.
Torley, The, Wm. Penn, Phila.
Toki, De Kalb, Bklyn.
Toussaint, Academy, Pol's, Buffalo.
Toubadours (3), Harrison, Waukegan, Ill.; Davenport, Ia., 17-22.
Travalo, Orpheum, Denver.
Troupers (3), Grand, Cleveland, O.
Travilla Bros., Shea's, Toronto, Can.
Tubb, Dick, Alhambra, N. Y. C.
Tuscano Bros., Orpheum, Lincoln, Neb.; Orpheum, Kansas City, Mo., 17-22.
Tucker, Sophie, & Co., Hipp, St. Louis.
Uehers, The, Keith's, Cincinnati.
Valery & Valette, Grand, Cleveland.
Van & Davis, Priscilla, Cleveland.
Van & Davis, Victoria, Baltimore.
Van & Mack, New, Baltimore.
Van & Schenck, Keith's, Phila.
Van Stridford, Grace, Colonial, N. Y. C.
Vanderbilt & "Pete," Victoria, Baltimore.
Van, Charles & Fannie, Orpheum, San Fran., Cal.

Valdare & Valdare, Singapore, Straits Settlements, India, indefinite.
Valletta's Leopards, Orpheum, Winnipeg, Can.; Grand, Calgary, 17-19; Empire, Edmonton, 20-22.
Vadons, Les, Proctor's, Portchester, N. Y.; Proctor's 125th St., N. Y. C., 17-19.
Van Gofre & Cotterly, Gem, Marshfield, Mo.; Lyric, West Plain, 17-22.
Van Dyck, The, Orpheum, Boston.
Van Staats (4), Empress, St. Paul.
Vall & Vall, Premier, Newport, R. I.
Van Hoven, 5th Ave., N. Y. C.
Vernon, B. B., Dawson, Pa., 10-12.
Veronica & Hurl-Falls, Taylor, North Adams, Mass., 13-15; Lyceum, New London, Conn., 17-19; Auditorium, Norwich, 20-22.
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Vivian, Alma C., "A Western Girl" Co.
Vinton, Ed., & Doc, Bijou, Jackson, Mich., 13-16.
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Volant, Orpheum, Portland, Ore.
Von Hoff, Alice, Bowdoin Sq., Boston.
Ward & Webber, Proctor's, Newark, N. J.
Walker, Musical, Majestic, Athens, Ga.; Grand, Columbia, S. C., 17-22.
Wallace's Cockatoo, Temple, Ft. Wayne, Ind.; Varieties, Terre Haute, 17-19; Family, Lafayette, 20-22.
Waram, Percy, & Co., Orpheum, St. Paul.
Warren & Blanchard, Orpheum, Kansas City, Mo.
Ward & Deane, Olympia, Boston.
Warren & Conley, Colonial, Norfolk, Va.
Ward, Jean, Keith's, Lowell, Mass.
Waterbury Bros. & Tenny, Empress, Cincinnati.
Warren Bros., Savoy, Atlantic City, N. J.
Wally Trio, Academy, Buffalo.
Walker & Ill, Cosmos, Washington.
Weston Sisters (3), Bijou, Jackson, Mich., 13-16.
Weston, Wm. A., & Co., Temple, Detroit.
Weston, Fred K., & Beatrice, "A Bachelor's Honeymoon" Co.
West, Mae, Wm. Penn, Phila.
Weber, Beck & Fraser, Globe, Boston.
Weston, Vilma, Empress, Milwaukee.
West, John, & Co., Orpheum, Altoona, Pa., 13-15.
Westworth, Vesta & Teddy, Columbia, Grand Rapids, Mich.
Wilson, Max, Troupe, Maryland, Baltimore.
White & Perry, Union Sq., N. Y. C.
White, Porter J., & Co., Proctor's, Newark, N. J.
Whiting & Burt, Alhambra, N. Y. C.
Wheeler Sisters, Billy Allen Comedy Co.
Wheeler, The, Nixon, Phila.
Whitman & Davis, Globe, Boston.
Wheeler, Whirling, Victoria, Baltimore.
Williams, Thompson & Copeland, Keith's, Phila.
Wills & Melody Lane, Bklyn, Orpheum, Bklyn.
Wilson Bros., Orpheum, Bklyn.; Proctor's, Newark, 17-22.
Wilson, Luke, Keith's, Toledo, O., 17-22.
Wilson, Chas. & Adelaide, Orpheum, Des Moines, Ia.; Orpheum, Lincoln, Neb., 17-22.
Wilson's Circus, Orpheum, Los Angeles, Cal.
Winter, Winona, Orpheum, Denver.
"Window of Apparition, The," Orpheum, Minneapolis, Minn.
Wide, Mr. & Mrs., Majestic, Chicago.
Wills, Nat, Majestic, Milwaukee.
Willard's Palace of Melody, Nixon, Phila.
Wilson, Geo., Miles, Detroit.
Wise Sisters (3), Colonial, Norfolk, Va.
Wills & Hagan, Pol's, Okla. City, Okla.; Majestic, Ft. Worth, Tex., 17-22.
Wilson, Jack, Trio, Keith's, Cincinnati.
Williams & Odier, Hipp, St. Louis.
Wirth Family, Hipp, Cleveland.
Wolf, Jack, Grand, Cleveland.
Woodruff, Henry, & Co., Bronx, N. Y. C.
Woodward, Remain, La. Cook & Haas Comedy Co.
Wotwert & Paulan, Orpheum, Seattle, Wash.; Orpheum, Portland, Ore., 17-22.
Work & Play, Orpheum, Sacramento, Cal.
Wonderful Singers (3), Keith's, Boston.
Wood & Lawton, Central, St. Louis, Mass.
Woodward's Dogs, Savoy, Atlantic City, N. J.
Wood's Animals, Majestic, Cedar Rapids, Ia.
Woods & Woods Trio, Pol's, Hartford, Conn.
Wright & Dietrich, Bronx, N. Y. C.
Wrestling Bears, Central Sq., Lynn, Mass.

THE NASH SISTERS.

Mary and Florence Nash, whose pictures appear on another page of this issue, were born in Troy, N. Y., and received their early schooling in Albany, before going to finish their education in a Canadian convent. Both girls took up the stage as a career, and both became famous almost immediately as creators of types. They have fared equally well in both musical-comedy and dramatic work. Mary Nash made her first appearance with Sam Bernard, in "The Girl from Kay's." Charles Frohman was so impressed by her positive personality that he placed her in the cast of "Alice Sit-by-the-Fire," in which Ethel Barrymore was starring. In quick succession came important engagements with Mary Manning, in "The Truants," and in Clyde Fitch's "The City," as Cicely Rand. So great was her success in the Fitch play that David Belasco wrote for her the part of Wanda Kelsa, in "The Woman," which ran a solid year at the Republic Theatre, and is now touring the larger cities.

While Mary was developing along serious and emotional lines, Florence Nash has evolved a genius for comedy that makes her the leader among the younger American comedienne. She began her stage life with a short season in stock, and then scored a hit as the laughing girl in "The Boys of Company B." Later she transferred her lip to "Miss Hook of Holland," and scored again. Tiring of specializing her lip, she refused to make further capital out of it, and secured a leading role in "The Algerian," by Victor Herbert and Glen McDougall. After this she played a rough-soubrette role with De Wolf Hopper, and then created an original comedy type in Victor Herbert and George Hobart's "When Sweet Sixteen." Last season she captivated Chicago by her comedy and dramatic powers, leading women in "An Everyday Man," in which Thomas W. Ross starred. From this she stepped directly into headline honors in vaudeville with a brilliant sketch, "In 1909," because she felt that the role of Aggie Lynch was written to her measure, and so it proved for her success on the opening night was sweeping. Both girls are barely out of their teens. The Misses Nash are true home-bodies in their leisure hours, and both are quite unspoiled by their success, which has come through hard work and innate ability. They have taken the stage with high seriousness, and their splendid record is a shining example of what the right sort of girl can accomplish in the American theatre.

FAVOR SUNDAY SHOWS.

The bill legalizing Sunday performances at theatres and moving picture shows, in the State of Indiana, was introduced in the State Legislature Feb. 5, by Senator Zaring, and was reported favorably by the Committee on Public Morals, to which it was referred. There is considerable opposition to the bill, and there is also a large amount of pressure being brought to bear in favor of its passage.

BABY HELEN FOR ENGLAND.

Baby Helen has been signed by H. B. Marinelli for eight weeks at the Hippodrome, London, Eng., to open Dec. 19, 1914.



SAM RICE, LULU BEESON AND CHILDREN.

Jim, Sam, Wilson, Lulu, Sam Jr.

The above portrays a very popular little family, well known to vaudeville and burlesque. Mr. Rice is the sole producer and principal comedian with the Daffydils Co. (Western wheel), generally conceded one of the very best shows seen on the Empire Circuit; while Mrs. Rice (Lulu Beeson) will be readily recalled as the charming principal in the famous Lulu Beeson Trio, whose remarkable terpsichorean ability has always kept her at the top of her profession. The boys are Wilson, Jimmie and Sammie, Jr., at present busily engaged in developing healthy constitution at the home at Sea Gate, Coney Island.



ESTELLE COLBERT.

Estelle Colbert made her first appearance in burlesque this season and immediately met with big success. Miss Colbert plays soubrette roles, having formerly played the Yama Yama Girl, in musical comedy. As a singer and dancer she has the right idea, and she is recognized as the classiest little bit of femininity that has hit the burlesque boards in many a day. Miss Colbert is soubrette with Miner's Americans this season.



OLIVE BRISCOE.

Appearing with great success in vaudeville.



GERTIE DE MILT.

Gertie De Milt, known as the "Girl with the Smile," is recognized as one of the most talented young soubrettes in burlesque, having been featured on the Eastern wheel for several seasons. Miss De Milt is a dancer of exceptional ability, and has a way of putting over her numbers that makes her a strong hit. This season she is playing the soubrette role with the Oriental Burlesquers on the Western wheel, and her single singing specialty in the olio is the feature act with the show.



BELLE ADAIR

BELLE ADAIR,

Leading lady to Julian Eltinge, season 1912-13, management Pat Casey.

EDWIN A. RELKIN.

Popularly known as the Yiddisher Charlie Frohman, started in the show business about twelve years ago as an usher and program boy in the Glickman Theatre (the old Lyceum), in Chicago, Ill., which was under the management of Ellis F. Glickman, then appearing at the head of his own company and managing same. Mr. Relkin soon advanced himself to advertising agent of the theatre, and steadily to that of assistant manager, and then press representative of Mr. Glickman's attractions. Mr. Relkin, after a number of years with Mr. Glickman, came East and associated himself with the Thomashefsky People's Theatre, then the leading Yiddish theatre in New York City, in the capacity of advertising agent. However, his stay at the People's Theatre was very short, and he soon was appointed business manager of Mme. Kenny Lipzin, who was then under the direction of M. Mintz. After a short time with Mr. Mintz, Mr. Relkin was appointed general manager of Mme. Lipzin's road tours, and also of the Thalia Theatre, New York City, for the Jewish performances that were being played there every Sunday matinee and night.



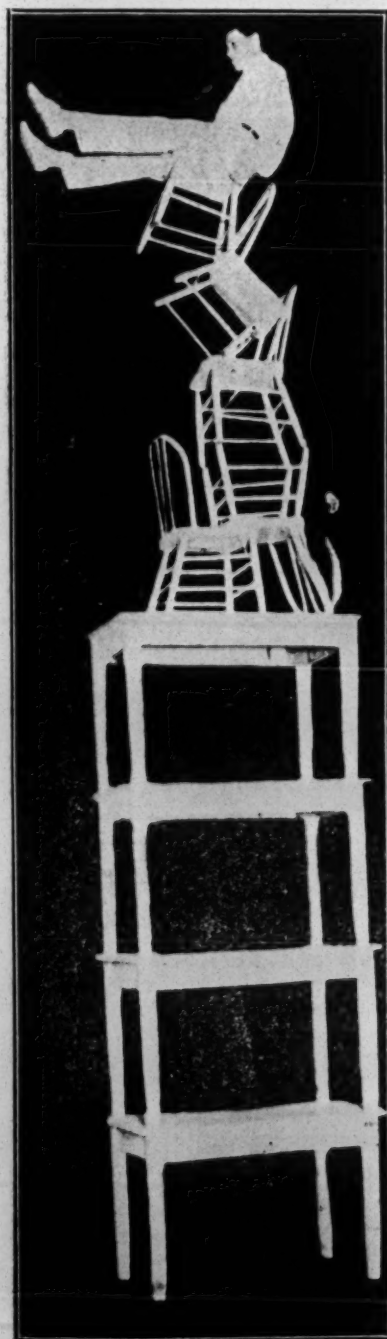
Since that time Mr. Relkin has been in and out with Mme. Kenny Lipzin, and during the time has managed different stars and attractions in New York City and on the road. Mr. Relkin is now connected with the Whiner & Edlestein Amusement Co., in their operation of the theatres under their control, which consists of the Adler-Thomashefsky National Theatre, New York City; the David Kessler Second Avenue, New York City; the Standard Theatre, Philadelphia, Pa., and the Haymarket Theatre, Chicago, Ill., also general manager for all their road attractions.

Mr. Relkin is the only man to-day who has handled and managed all the stars and players of the Yiddish stage, including Jacob P. Adler, David Kessler, Boris Thomashefsky, Maurice Morrison, Sigmund Mogulesco, Maurice Moskowitz, Rudolph Schildkraut, Elias Rothstein, Kalman Juvelier, Samuel Rosenstein, Mme. Kenny Lipzin, Mme. Bessie Thomashefsky, Mme. Sarah Adler, Mme. Rosa Karp, Mme. Regina Prager, Mme. Malvina Lobel and many others. Mr. Relkin also has the distinction of being the only man to send a Yiddish company from New York to San Francisco, also of having more Yiddish companies on tour at one time than any other man.



SAM HOWE.

Heading his own company, the Love Makers, on the Eastern wheel. One great laugh.



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B. A. ROLFE.

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NOTE.—On my return from China, in the
above year, I opened with above minstrel
company, all of which have passed away.
FRED WILSON.



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THE FOUR PICKERTS.

Above appear the pictures of the original Pickert Family, at the head of which is Willis Pickert, and his three daughters, who are known as the Four Pickerts. Mr. Pickert was formerly of such well known teams as Pickert and Williams, Pickert and Mayon, etc. Without a doubt the Pickert Family of nine is one of the largest families now working together on the American stage. Every member of the family are playing prominent parts, as well as being instrumentalists, singers and dancers, which makes this one of the most versatile families before the public. The Pickert Family are now playing important roles with the Pickert Stock Co., which is now in its eleventh season of financial success. The company yearly plays

the leading cities between New York and Key West, Fla. The company is larger this season than any previous season, and business has been better than any previous year. The company is playing a repertoire of comedies and dramas that are as good as those presented by any similar organization now touring the South. The plays are all presented with special scenery and effects. The Pickert Family now embrace the Four Original Pickerts (Willis, Grace, Lillian and Blanche), Elisabeth Pickert, in characters; Clint Dodson, who for the past eleven years has

handled the comedy leads in a manner that has won for him an enviable reputation; Val C. Cleary, who has played the company's leads for the past nine seasons with marked ability; Erlau Wilcox, the eccentric xylophonist, who is too well known among vaudeville patrons to need an introduction, and Baby Erlau Pickert Wilcox Jr., who will in the future be heard from. When working, the Pickerts can always be located through THE CLIPPER'S route, and in Summer the Pickerts take their vacation at their Summer home, 999 Cleveland Street, Brooklyn, N. Y.



NEW CHICAGO THEATRE.

The above is the New Chicago Theatre, located at 614 S. State Street, Chicago, the latest addition of a chain of miniature burlesque houses operated and controlled by Fitchberg & Solig Enterprises, Chicago.

The above concern controls a number of houses in Chicago of similar type, and are to-day the live wires and originators in the miniature musical burlesque field.

The New Chicago has all the conveniences and latest accessories of an up-to-date tableaux burlesque.

TWENTY-FIVE YEARS AGO.

Under this heading we will publish each week important amusement events occurring in the corresponding week a quarter of a century ago.

- Feb. 9, 1888.—Finch's Opera House, Union Springs, N. Y., opened.
- Feb. 10.—Opera House, Fennville, Mich., opened.
- Feb. 11.—"Der Tolle Wenzel" ("The Wild Wenzel"), by W. Manstedt and G. Steffens, first acted in New York at Thalia Theatre.
- Feb. 12.—Ironton, O., Opera House burned.
- Feb. 12.—James Albert, pedestrian, made stage debut with Dockstader's Minstrels, New York.
- Feb. 13.—Sol Stone, magician, made American debut at Koster & Bial's.
- Feb. 13.—Montrose, Col., Opera House opened by Edie Elsier and company.
- Feb. 13.—Lottie Rogers made her debut at London Theatre, New York.
- Feb. 13.—Julius Steger made his American debut at Thalia Theatre, New York.
- Feb. 13.—"Franchillon," by Alex. Dumas, first acted in America (in German) at Star Theatre, New York.
- Feb. 13.—Wonderland, Washington, D. C.,

re-opened as Johnson's New Dime Museum and Theatre.
Feb. 15.—Charlottesville, Va., Opera House opened.

ANNIVERSARY GREETINGS.

Good wishes for our Anniversary have been received from:

- C. W. Pritchard, Bert Martin, Phil. Maher, Rapier Comedy Co., Geo. Hickman and Estelle Willis, Annie Oakley, Lillie Hoover, Andrew Downie, Thos. J. King, Tom J. Connelly, D. D. Layton, Geo. H. Adams, Vellejo and Utica, Fletcher Smith, Mrs. Paul F. Kolb, Harry Montague, James Murray, J. L. Tempest, Harry Gray, Forbes and Carlisle, F. W. A. Kretsmar, Jack H. Kohler, Manager Harry Shannon, Hazel Shannon, Harry Shannon Jr., Richard Lester, Fay and Miller, A. L. Davis, Sam S. Clark, Clausen Slaters, Harry Clark, Ed. H. Barnstead, Nick A. Baker, Harry A. Woodward, A. E. W. Fraser, Walt M. Leslie, Major Burk, R. Lewis Sanderson, Peg Woffington, Henry Frey, Tom Maguire, Charles Emerson Cook, Alfred O. Webster, Torcat and Flor D'Aliza, Brae and Maxim, Ed. Lawrence, Mabel Paige and company, Ren. Mulford, Wm. N. Smith, Lottie Glenmore, Mina Genell and company, V. C. Minelli (manager), Edward Tobey, Geo. M. Devere, T. E. Powell, "Hearts Adrift" Co., Massoney and Wilson, Manager Gus Henderson, Al. G. Field, Helston and Hood.



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WILLIAM G. PRICE.



GEORGE A. BUTLER.

PRICE & BUTLER STOCK COMPANY.

The above are recent photographs of George Butler and William Price, who have managed their own company for the past eight seasons, and playing the leads in comedy over Eastern territory, where they have established an excellent reputation. Their reference, "Any manager who has played us, or any person who has worked for us," is a guarantee of their methods in doing business in a business-like manner.

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OUT OF TOWN NEWS

BOSTON.

With the opening of Lent there is likely to be a falling off, more or less, in the local theatrical patronage, but of late years the business hasn't been affected to any great extent. The principal change of the week is the coming of "The Red Petticoat" to the Shubert.

SHUBERT (Wilbur-Shubert Co., mgrs.)—This week's attraction is a new musical play, "The Red Petticoat," with Helen Lowell in the leading comedy role. The book and lyrics are by Rida Johnson Young and Paul West, and the music by Jerome D. Kern. The authors have gone to a Western mining camp for their scenes, and their characters are all rough Westerners and a female barber, the latter role being played by Miss Lowell. Robert Mantell had big returns during his fortnight's stay.

HOLLIS (Charles J. Rich, mgr.)—Second week of Billie Burke, in "The Mind the Paint Girl." As acted by Miss Burke and her associates, the comedy provides an interesting and enjoyable entertainment, and the young star never had a better play for the display of her talents and personality.

PARK (Chas. Frohman, Rich & Harris, mgrs.)—The beginning of the end has come at this house, and the performance of "The Woman," 10, marks the opening of the last week but one of the long engagement of eight weeks. The incoming attraction is not announced as yet.

COLONIAL (Chas. Frohman, Rich & Harris, mgrs.)—"You Got to Keep a-Movin' and Dance," one of the popular ditties in "The Follies of

1912," now in its sixth and final week, seems also to be the watchword of the entertainment and those who take part therein.

TREMONT (Jno. B. Schoffel, mgr.)—A good play, admirably acted, is the verdict of the Boston playgoers regarding "Milestones," the current attraction at this house. This is the fifth week. The play is sure to continue for many weeks to come.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—Graham Moffatt's sweet little comedy, "Bunny Pulls the Strings," depicting life in the lowlands of Scotland, opens its fourth week 11.

BOSTON (Frohman-Harris Corp., mgrs.)—Fifth week of "The Garden of Allah." The spectacle continues to interest large audiences, and at some of the performances it has been found necessary to place additional chairs in the orchestra pit to accommodate the attendants of the successful play.

PLYMOUTH (Fred Wright, mgr.)—"Diarrhea" enters this week upon its eighteenth week, with the closing date, so many times announced, not yet in sight.

CASTLE SQUARE (John Craig, mgr.)—Both as a prize play and delightful comedy, "Believe Me, Xanthippe," is receiving the reward of public appreciation at this house. Fourth week.

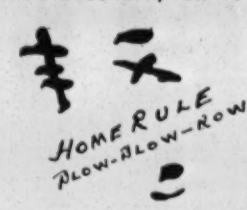
OSINO (Charles H. Waldron, mgr.)—The Queens of Paris furnish the burlesque entertainment current week. The house was crowded at all the performances last week of Waldron's road company, the Trocadero, which was not only a tribute to the splendid organization, but to the popularity of Mr. Waldron as well. Week of 17.

THE LOVE MAKERS.

GAIRY (Geo. H. Batcheller, mgr.)—Ben Welch and his burlesquers offered an entertainment last week, the predominant spirit of the clever comedian being clean, healthful fun, without extrava-

J. B. Dylllyn

FROM BROOKLYN, NEW YORK



In 1864 I left New York to go to Frisco town, in 1881 I then came back, and opened at Boston Brown. Two to fill. One got full. Cable address, To the "Woods" and be "Savage."

gant horseplay or buffoonery. Business fine. The Knickerbocker Burlesquers are here current week. The Social Maids are due next week.

KIRBY'S (B. F. Keith, mgr.)—This week sees at this house the first vaudeville appearance in this city of Kathryn Kibbler, in her famous role of "Madame Sans Gene," in the new playlet, "The Washerwoman Duchess." Others on the bill are: Prof. Ota Gyi, Hart's Six Steppers, Zentow's Dogs, Conley and Webb, Three Wonderful Sluggers, Leroy, Wilson and Tom, Nevins and Erwood, and Delmore and Lee.

NATIONAL (G. A. Haley, mgr.)—A splendid show is given this week. Its members are: Marie Fenton, Mathews and Sharpe, Helen Children, Gingsra, Hal Sweet and company, Sully Family, Fields and La Dale, Zido and Hart, and Billy Rogers.

ST. JAMES (Marcus Loew, mgr.)—This house has been leased by M. H. Guisleson to Marcus Loew, who controls the Orpheum. The theatre, which is in the Back Bay district of the city, is practically new, and has been devoted to high class stock productions since its opening. Mr. Loew will devote the theatre hereafter to the highest standard of vaudeville shows, catering to ladies and children, and players are warned that suggestiveness of any kind in their acts will not be tolerated. There is certainly a great future for the house in the vaudeville field. Bill for opening week, first half: The Van Dycks, Livingston and Fields, Beth Stone Trio, Marie Doerr, Wm. F. Powell and company, Brady and Mahoney, and the Casto Bros. Second half: Finn and Ford, Belle Dixon, Moffett-Clare Trio, Harry Thompson, "The Son of Solomon," Olivette Troubadours, and the Six Abdallahs.

HOWARD (G. E. Lothrop, mgr.)—James H. Curtin and Sin Williams offer the Rose Buds, in "A Circus Day," with Joe Adams featured. The Howard's extra features: Morse and Frye, Hunter and Chappelle, Kit Carson, Aerial Belmonts, the Holdsworths, Anna Belmont, and Agnes Godfrey. Coming next week, Cherry Blossoms Co.

GRAND OPERA HOUSE (G. E. Lothrop, mgr.)—A capital burlesque show was presented last week by the Girls from Missouri. The show went with a swing and snap that made it particularly acceptable. This week, Minnie's Americans, with the Rose Buds to follow.

BOWDOIN SQUARE (G. E. Lothrop, mgr.)—Great Ergotti and Lilliputians, Five Old Soldier Fiddlers, Mr. and Mrs. Fred Thomas, Johnnie Reynolds, Jim Dixon, Arthur Rigby, and Alice Von Hoff.

ORPHEUM (Victor J. Morris, mgr.)—Manager Morris' new Monday night feature, "Song Demonstrators' Contest," was inaugurated 3, and was a tremendous success. The first prize went to the Ted Snyder Pub. Co., the firm's demonstrators, Corbett and Donovan, winning the loving cup offered by the management, with "At the Devil's Ball." Ten couples competed, and were allowed to sing and play one verse and two choruses of a song. The cup was awarded to the successful competitors by the decision of the audience. As stated above, the contest is to be a weekly feature. Players first half of current week: Finn and Ford, Belle Dixon, Moffett-Clare Trio, Harry Thompson, "The Son of Solomon," Olivette Troubadours, and the Six Abdallahs. Last half: Van Dycks, Livingston and Fields, Beth Stone Trio, Marie Doerr, Wm. F. Powell and company, Brady and Mahoney, and the Casto Brothers.

CLUB (Robert Janette, mgr.)—Week of 10: Ella Braden and Fred Derrick, Herbert Germain Three, Weber, Beck and Fraser, Raymond Midgets, the Oraves, Billie Barron, Whitman and Davis, Lillian Carter, Lussier and Evans, and the Rays.

GORDON'S OLYMPIA (J. E. Comerford, mgr.)—The vaudeville current week is contributed by Lewis and Henings, "Marvels of Peru," Barney Glusone, Ferns, Bennett and company, Ward and Delaney, Moratti Opera Co., and Dorkes's Dogs and Monkeys.

OLD SOUTH (F. L. Collier, mgr.)—This week: Pietro Bros., Dumont, Foley and Kelley, Carlton Sisters, Turner Bros., Hugh Mack, Wm. Bliss, and others.

WASHINGTON (F. L. Collier, mgr.)—Gullerri and Dumars, Harry and Maynard, Jimmy Green, Lombard Dm, Scott and Adams, Lawrence, Frank Bartlett, and Park and Davney.

NOTES.

CHANGES in pictures and songs are to be noted at the Bijou Dream, Shawmut, Hub, Huntington Avenue, Unique, Apollo, Oriental, Pastime, Puritan, Eagle, Back Bay, Beacon, Premier, Norfolk, Comique, Niagara, Winthrop Hall, Williams Ideal, Superb, Fenice Temple, Star, Hamilton, South End, Harvard and the Roxbury.

THE BOSTON COMEDY CO., which is managed by H. Fritz Weber, has closed for the season after an uninterrupted run of forty-two weeks. Maine, New Hampshire, Vermont, Quebec, New Brunswick, Nova Scotia and Cape Breton were visited. Mr. and Mrs. Weber and Edwin (Grey) have gone to their home at Augusta, Me., for a rest. Their next season will open at Easter.

J. TOWNSEND RUSSELL is in his second week at the Tremont Temple. In his presentation of picture readings "Longfellow's" "Tales of a Wayside Inn." Splendid audiences have been attracted.

EDWARD E. RICE was in Boston a few days ago renewing old acquaintances. It will be remembered that Mr. Rice is a native Bostonian, and achieved many of his great theatrical successes in this city. At present he is exploiting the Great Raymond, magician and illusionist, who has just returned to this country from a tour around the world. He will be seen in Boston before the season closes.

PLAYS which have been in the course of preparation for more than a year for the erection of a large and magnificent amusement building at Revere Beach have just been made public. The building will contain a large billiard room and bowling alley in the basement, stores, soda water, restaurant and theatre on the first floor, the theatre being arranged in the centre of the building and extending in height through two floors, and the stores, soda, spas, etc., are grouped around on the outside on the first floor. A large ballroom, with spacious promenade and roof garden, occupies the entire upper part of the building. There will be imposing entrances to the ball room and theatre, one on the boulevard and the other on Ocean Avenue, directly opposite the railroad station. Inside of the central arch of the main entrance is a large vestibule lobby, with mosaic floor and a Sienna marble dado and an ornamental plaster ceiling. Directly adjoining this entrance lobby on one side is the theatre foyer, which is on the same floor level and leads directly to the theatre. At the back of the lobby is a moving stairway, which leads to the ballroom. The theatre will seat 1,000 people. The land and building will represent an investment of about \$400,000. F. J. Flynn, of Boston, is treasurer of the new enterprise.

FRED ST. ONGE, a Boston boy, who won many races when bicycle was in its prime, and who has since won recognition on the vaudeville stage as a comedy bicyclist, arrived on the steamship Devoian a week ago, and is enjoying a short vacation with his parents, who live in Brighton.

Mr. St. Onge has been very successful with his troupe, and has been in nearly every country on the globe.

DAVID REILLY'S production of "The Governor's Lady," will follow Billie Burke at the Hollis, 24. Among the plays John Craig has in store for the patrons of the Castle Square are "The Darling of the Gods," "The Heart of Maryland," "Ninety and Nine," and "Fires of Fate."

JACKSON, Mich.—Athenum (H. J. Porter, mgr.)—"The Heart Breakers" Feb. 13, John Mason, in "The Attack," 15.

BIZOU (Frank R. Lammiman, mgr.)—Bill 9-12, March Bros. Co. For 13-15: Mavolo, Ed. Vinberg, and Fay, Two Coleys and Fay.

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ROBERT T. HAINES filed a voluntary petition in bankruptcy, Feb. 6. He owes \$4,305.00 for professional services of doctors, and Helen Holmes, of North Asbury Park, and for borrowed money from George H. Broadhurst, the playwright, and Charles H. Hopper. Haines states that he has no assets except a "few" suits of clothes and his salary for his week's engagement at a vaudeville theatre, which he has already assigned to Henry H. Strauss, in part payment of a debt.

ROSS AND SHAW will play fifteen weeks for the W. V. M. A., and will sail in July for a tour of the Moss Empires.

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THE MESSENGER BOYS' QUARTET, Dobson, Smith, Lane and Bowles, sailed for London, Feb. 6.

HARRY KELLY and ROBERT L. DAILEY will appear together in vaudeville.

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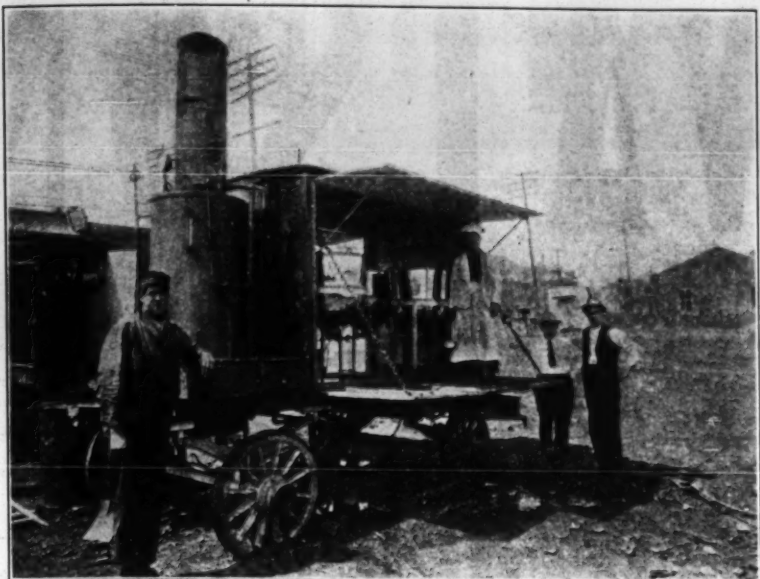
Orpheum Circuit

THE EVOLUTION OF THE CIRCUS COOK-HOUSE

THE NEW YORK CLIPPER is indebted to Arthur Davis for the accompanying illustrations, covering the cook-tent service for a circus. Mr. Davis for a number of years was identified with some of America's leading shows, including Scribner & Smith, Walter L. Main, Hunting Shows, Sig. Sautelle, Frank A. Robbins, Heath's New Orleans Shows, Barnum & Bailey, Robinson & Franklin Shows, Wallace Shows, Robinson Famous Shows, Norris & Rowe, and 101 Ranch Wild West.

To write cook-house history one would necessarily have to confine himself, in a more or less degree, to the Davis family.

There are five brothers of this family of circus stewards—Charles, James, Arthur, Hector and George. Charles is out of the business and is living on his farm at Plantsville, Conn.; Arthur is with the Hotel La Salle, Chicago (but there is no telling when he will break into the business again); James and Hector have the cook-house with Hagenbeck-Wallace Shows, and George is with Al. G. Barnes.



THE OLD CIRCUS COOK WAGON.

In its evolution, the circus cook-house has kept pace with other advanced methods of the present day tent show. Circus managers have accepted the axiom that the way to man's good will is through his stomach.

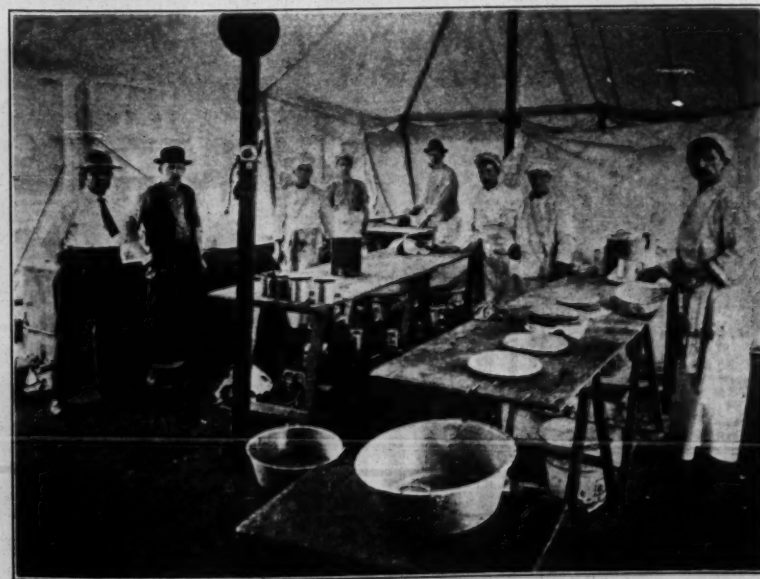
In an interview with Arthur Davis, at the Hotel La Salle, in Chicago, recently, he said: "When I first saw a cook-house, the method of feeding the show folks was indeed crude. In fact, the cook-house was considered a necessary evil, and treated as such. A manager figured on spending about twenty cents per individual a day, in feeding his employees, whereas nowadays that much and more is allowed in feeding an individual per meal. In olden days the camp outfit consisted of tin plates for the workmen, agate ware for performers, a big bowl for coffee, a huge iron pot for coffee, and a crude oven for meats. A fire was built under a steel plate, in which all meats were cooked. The waiters and cooks were dirty, no care being taken as to the cleanliness of the food. No butter, eggs or milk was served, and seldom any sugar. A waiter was paid a dollar a week, the cook about three, so you can imagine the class of help engaged in this department. The bill of fare seldom varied, and the meats were the cheapest that could be bought."



THE CIRCUS MESS TENT OF THE PRESENT.

"But all this has changed, and to one man perhaps more than to any other is due the reformation—that man is George Arlington, at present manager of the 101 Ranch Wild West. In 1903, upon the return of the Barnum & Bailey Greatest Show on Earth, following a five years' tour in Europe, Mr. Arlington, with his other responsibilities, had the cook-house with the big show, and it was a model. Up to that time its like had never been seen in the circus business. Ninety-two men were employed in the Barnum & Bailey cook tent. The chef was formerly chef at the Hotel Victoria, Chicago, and he had eight assistants. A large range-wagon, made to order under Mr. Arlington's directions, was introduced with the Barnum & Bailey Show. The steam-tables kept the food warm and ready to serve all comers at all hours. There were 1,339 people back with the Barnum Show that year, and not a complaint was heard all season. Mr. Arlington carried a refrigerator car, and Armour & Co. supplied the choicest of meats. Chase & Sanborn delivered one hundred pounds of coffee on the lot every morning. It may be interesting to know that before the show opened under canvas, in Brooklyn, Mrs. Bailey selected the brand of coffee to be used that season. If there is any one thing a circus performer enjoys, it is a good cup of coffee. Under Mr. Arlington's method the B. & B. people were assured of the best, and the same brand of coffee every day. At the 'main guy' tables the china and silverware was monogrammed, so that the bosses were assured of their own personal 'service' throughout the season. Mr. Arlington was a stickler for cleanliness, good service, nutritious food, and the proper department of his employees. It would be unfair not to give Mrs. Arlington due credit for the excellent conduct of the Barnum & Bailey cook tent, as she superintended this department."

Continuing, Mr. Davis said: "The circus manager of to-day appreciates the influence of a good cook-house on his employees—a visit to this department of any of the great shows is ample evidence. The circus press agents devote a lot of space to it."



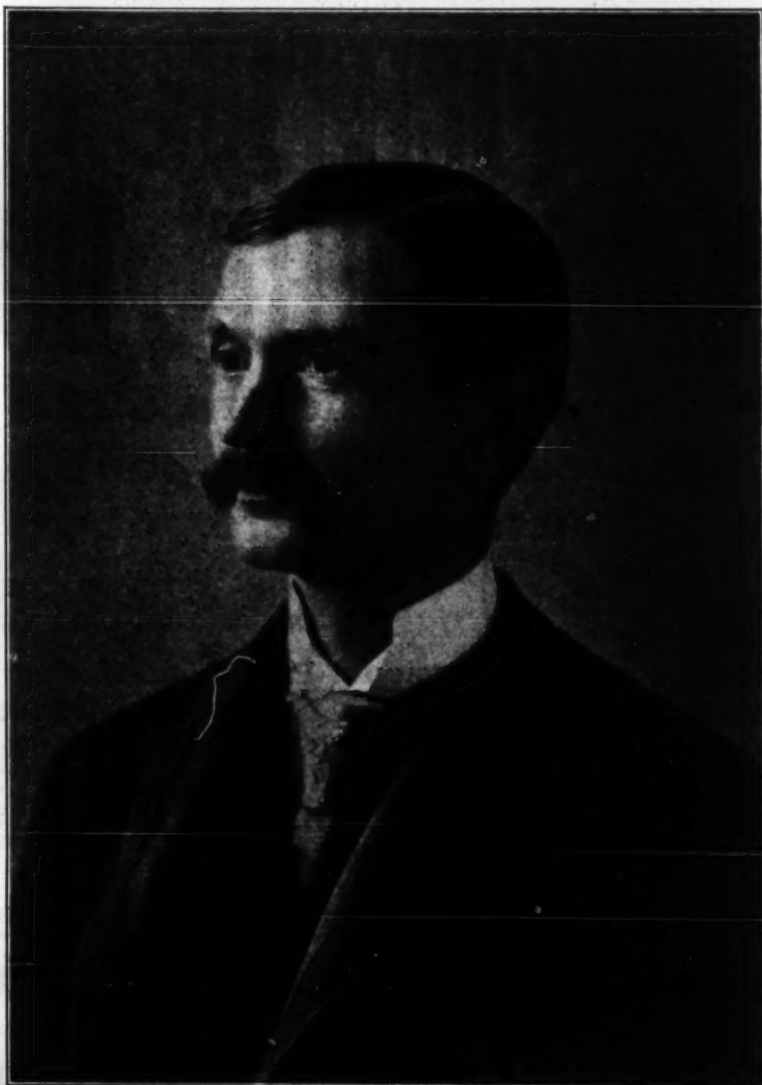
THE CIRCUS COOK TENT (NOW).

"No more bad meats, no more filthy waiters and cooks. The clean, white uniform has taken place of the soiled shirt. The cooks are experienced, and taken from hotels and restaurants, and with some of the larger shows the chefs are paid as high as \$125 a month. "Ollie Webb, steward of the Ringling Bros. Shows; Howard Damm, of the Walter L. Main Shows; Cole and Kline, for years with the Barnum Show, must also be credited for much of the reformation in this line of endeavor. They spared no expense in providing the best of everything, and have been tireless in their efforts to make the cook-house the most pleasant feature of tent show life. To Charles Davis belongs the credit of introducing individual tables, which are much better than the long string tables, as they divide the department, induce a more congenial atmosphere, and greatly improve the service."

"In the days of the 'campfire' it took as long as two hours to prepare breakfast, but with the equipment of the present day, upon which weather conditions have no effect, by the time the poles are in the air, breakfast is ready. The refrigerator wagon has solved the problem of carrying meats, etc. In olden days bread pudding (B. L. T. please note) was the only pastry on the bill; to-day you will find a pastry chef, and with every meal a tempting dessert is served."

"The steward with the circus, as a rule, is a very much maligned individual—his troubles are never over. It is all very well for a man with a show with unlimited capital to feed the show folk, but think of the steward with a troupe, short of money, not paying salaries, who must satisfy his boarders, and at the same time do it at the lowest possible cost. I have been with shows that allowed me seven cents per meal, in a country where beef (the worst cuts) cost twelve cents a pound. No salaries for the employees, and still I was expected to satisfy, and be on time three times a day. Heads of other departments may have some redress, the cook-house man has none—he must feed well, do it cheaply and be on time, for if the lady and gentlemen artists are dissatisfied early in the morning, the grouch lasts all day. It is a known fact that all troubles around a show start and finish in the cook-house. The performer should indeed give thanks to all the old time cook-house men for the present improved conditions are due to their tireless efforts. The service of the cook-house of to-day is in many instances far superior to that of the average hotel."

Arthur Davis was approached by the management of the Hotel La Salle to take charge of their employees' restaurant, and was informed there were 1,150 employees. He frankly said he felt dizzy, and when taken through the house, was almost afraid to tackle the proposition. The handling of a cook-house with the Barnum & Bailey Show did not worry him, but at the Hotel La Salle conditions were so much different. There he catered to a class of help who are experts in their line, and the supply of help is not equal to the demand. With a show you take what you get, and that is the end of it. Employees in a hotel make the hotel what it is. If they are not contented, the guest suffers. The employee comes in contact with the very best that the market affords, and must be fed as near like the guests as possible. The steward has to exercise diplomacy and real stewardship. It was on this principle that the Hotel La Salle management engaged Mr. Davis, and established the employees' restaurant, which is never closed, and nine meals are served every day. This department is entirely segregated from the main kitchen, has its own chef and does its own buying."



D. W. WATT.



NEW YEAR'S PARTY IN IRELAND.
Billy and Marie Hart with a party of friends celebrating the coming of the new year in Belfast, Ireland.

COMMENTS ON THE CIRCUS.

BY HARRY EARL.

(Ringling Bros. Press Staff, Assigned to Barnum & Bailey's Greatest Show on Earth.)

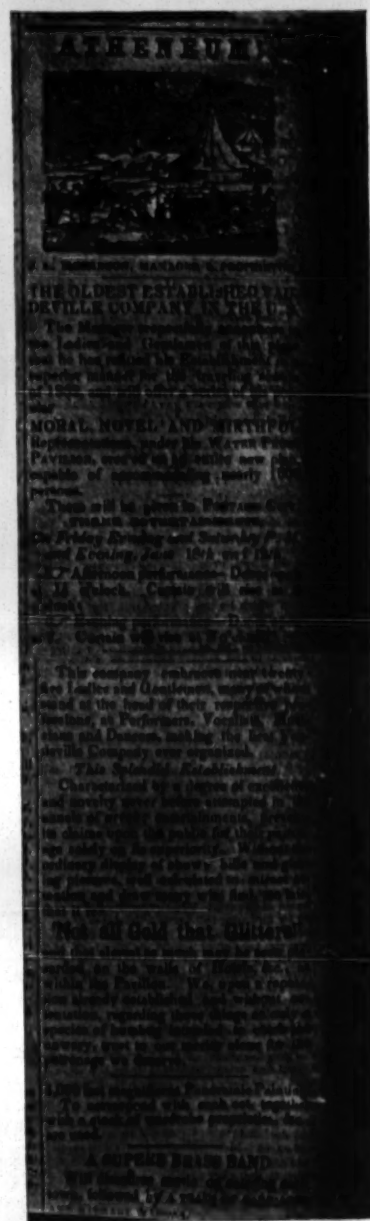
Perhaps you remember how delightfully Charles Dickens wrote of the horse riding people? You recollect what he had to say about Mr. Sleeray and Cecilia and the poor old clown whose joints were getting so rusty that he had to use the "nine oils" and Mer-cryles, the dog.

It may be that the Master of English prose was at his best when describing these nomadic people. How kind-hearted and thoughtful one to another, and what simple, homely characters they were after all. I don't suppose anyone knew much about the true inwardness of circus life until Dickens discovered that a real story was hidden under the big tent.

A circus is different from any other form of amusement. In the way of general popularity it stands alone. It is a little world hedged off by itself. Its people are not as other members of the profession of entertainment. Most of the stars are born in the business. The "Mantle of Elisha" descends from father to son, and from mother to daughter. But the most peculiar phase of it all is that these people never talk about themselves or of what wonderful feats they can perform. In this respect they are as different from the general run of actors as day is from night.

A retired circus clown once said: "I suppose some day somebody will sprinkle some sawdust around my plate at dinner, and then I'll be off with the 'Big Top' again." That's the way with circus folks. If you once "join out" why, it's a million dollars to a copper cent that you are booked for life. The circus season of 1913 will begin about the middle of March, in Madison Square Garden, New York City, and will of course be

A VERY OLD ANNOUNCEMENT.



"The Greatest Show on Earth"—Barnum & Bailey. Within a few weeks thereafter Ringling Brothers open in the Coliseum, Chicago, and shortly after that many other tented shows will be up and at 'em. Last season prior to the beginning, there was much talk about "going to be a bad season—election year always is," etc. It was a good season—and the "fretters" were obliged to shut up. Perhaps they will come to life again with the argument that 1913 will not be a good year on account of the 13. Some people are afraid to sit down when they would make the thirteenth at the table. Maybe they are afraid to pick up a pin when the point is toward them, or see the moon through glass or over the left shoulder. Maybe they won't walk under a ladder, and if they "break a mirror they doubtless watch for grandpa to die." Gives one a sort of thrill—oh, of course, you don't believe in anything so foolish, but it does give you another thrill to have an umbrella opened in the house. Whenever one says "I haven't had a touch of grippe this winter," they hasten to rap on wood.



HARRY EARL.

Believe in all these omens if you wish, but don't fall into the habit of believing that good things are not going to last. Circuses, in particular, especially real ones, the owners of which spend fortunes annually to give their patrons many times more than their money's worth. Life is sometimes a hard problem, especially circus life, and yet, life is likely to be much better than we give it credit for being. We don't give it half a chance. It is a poor habit to get into—this looking for a "Joker" in each piece of happiness that is given you. Best way—is live in the present. Easy enough to preach, but dimly hard to practice. The future, with whatever it holds of good or ill, is coming towards us relentlessly, inevitably. I hold that the circus season of 1913 will be a bumper, and that we will find it recorded in the good OLD RELIABLE time and time again: "Business big, turn-away," and all that sort of thing during the coming circus season of 1913. Avoid one horrible haunting belief that good things can't last. Good things are the only eternal things of the world, one reason why THE CLIPPER will last forever.

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"WATCH YOURSELF GO BY."

Al. G. Field, minstrel and farmer, has become an author. A book written by him, the title of which is "Watch Yourself Go By," has become a best seller. Although on the book store counters but a short time, it has run into the second edition.

It is an autobiography written in narrative style in the third person. It deals with persons and places familiar to all, caricaturing types of character in all walks of life. Almost all of the characters are among the living, and no doubt many persons will be surprised when they "watch themselves go by" in the quaint volume. Show life and show men of the old days are contrasted with those of the present time.

Many persons imagined the book would deal largely with minstrelsy. Only slight references are made to it. Although there is a reference to the organization and career of the company that bears the author's name, even that reference is only a side-light. The book is intensely interesting; humor of the Mark Twain vein pervades every chapter of the work, and that it has met with favor in these days is proof positive that the author has struck a popular chord in the compilation of the book. The press has been more than generous in praise of the minstrel-farmer's first literary effort.

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DEATHS IN THE PROFESSION DURING 1912.

A
Abbott, Max, vaudeville, Cincinnati, O., Feb. 14.
Aleshire, Harry D., actor, Ashland, O., Feb. 22.
Avery, Daniel, vaudeville (colored), New York, Feb. 23.
Austin, Dr. A. M., ex-manager, Philadelphia, Feb. 28.
Adams, Josephine Kate, actress, Naples, Italy, March 20.
All, Joseph, trombonist, Brooklyn, N. Y., April 18.
Ashton, Josie, equestrienne, Orange, N. J., April 28.
Albach, Francisco, singer, Newton, Ia., Aug. 1.
Allen, "Bunk," circus, Chicago, Sept. 14.
Allitsen, Frances, composer, London, Eng., Oct. 2.
Alken, Harry C., scenic artist, New York, Nov. 12.
Abrahams, Chas. M., manager, Houston, Tex., Nov. 13.
Aldo, Marcus F., bandmaster, Philadelphia, Pa., Dec. 5.
Andrews, Wm Swain, ex-actor, New York, Dec. 29.

B
Boniface, Geo. C. Sr., actor, New York, Jan. 8.
Bauer, John Granger ("Daddy"), actor, Staten Island, N. Y., Jan. 20.
Burton, Winnie (Ethel Wynne Burnett), actress, Guelph, Can., Jan. 21.
Bleson, Alexandre Charles Auguste, playwright, Paris, Fr., Jan. 27.
Burke, Lottie E., actress, Dallas, Tex., Jan. 28.
Bryant, Eugene, actor, Chicago, Ill., Feb. 2.
Benson, Adrienne, child actress, Des Moines, Ia., Feb. 7.
Boleyn, Roland A., actor, Chicago, Ill., Feb. 15.
"Beno," side show, Chicago, Ill., Feb. 12.
Belcher, W. M., manager, March 1.
Biederstadt, Edw., manager, Madison, Wis., March 2.
Bigelow, Charles A., actor, Meadville, Pa., March 12.
Bailey, Mrs. James A. (widow circus proprietor of that name), Palm Beach, Fla., March 11.
Barrell, Sam, vaudeville, near Buffalo, N. Y., March 17.
Brand, Michael, musician, Cincinnati, O., March 17.
Bomberry, Sam A., actor, Saskatoon, Sask., Can., March 29.
Bailey, Fred, vaudeville, Freeport, L. I., N. Y., April 12.
Bodee, George, agent, Chicago, Ill., April 3.
Bauer, John, band leader, Zanesville, O., April 7.
Brandies, Emil, manager, at sea (Titanic disaster), April 15.
Butler, T. B., actor, Jackson, Ala., April 21.
Bragg, John B., burlesque, Pleasant Ridge, Cincinnati, O., May 12.
Blockx, Jan., composer, Antwerp, Holland, May 26.
Benjamin, Paul, agent, Liverpool, Eng., May 31.
Bonta, Del, manager, New York, May 31.
Burt, Nina Labadie, singer, Geneva, Switzerland, May 30.
Buchanan, Mrs. Ethel, circus, Battle Creek, Mich., May 26.
Bradshaw, Charles H., actor, Montclair, N. J., June 1.
Bean, Wm. C., actor, May's Landing, N. J., June 18.
Blesser, Charles A., attache, San Francisco, Cal., June 17.
Barbour, Lawrence, actor, Mt. Vernon, N. Y., June 23.
Bischel, Geo. B., attache, Brooklyn, N. Y., June 23.
Barnold, Charles, vaudeville, —, June 13.
Brandt, David Henry, pianist, Brooklyn, N. Y., July 4.
Byram, Edw. R., ex-manager, Chelsea, Mass., July 12.
Bordeaux, Rena, burlesque, Oak Forest, Ill., July 23.
Beeson, Edw. R., vaudeville, Seattle, Wash., July 7.
Bannon, Edward, ex-actor, Atlantic City, N. J., Aug. —.
Bass, Capt. Dick, circus, Newark, N. J., Aug. 24.
Bessent, Claude, actor, Terre Haute, Ind., Aug. 21.
Buck, Adele, actress, Oakland, Cal., Aug. 27.
Barill, Armando, singer, Philadelphia, Pa., Sept. 4.
Baarmann, Ferdinand, ex-manager, San Francisco, Cal., Sept. 1.
Bragau, Harry, singer, Rushkill, Pa., Sept. 27.
Burkhardt, Louis, agent, Boston, Mass., Oct. 5.
Bostock, Frank C., manager, London, Eng., Oct. 8.
Hudd, Jimmie, vaudeville, Chicago, Ill., Oct. 20.
Barrison, Mabel, actress, Toronto, Can., Oct. 31.
Behrens, Siegfried, musician, Philadelphia, Pa., Nov. 5.
Bardon, Thos. F., attache, New York, Nov. 6.
Brundage, Mrs. Lydia, vaudeville, New York, Nov. 4.
Banks, Chas. L., actor, Baltimore, Md., Nov. 12.
Earnum, Mrs. Tillie, actress, Saskatoon, Can., Nov. 3.
Baur, Clare, musician, Cincinnati, O., Dec. 18.
Baldwin, Samuel, vaudeville, Minneapolis, Minn., Dec. 31.

C
Crane, Edith, actress, New York, Jan. 3.
Crawley, Mabel, actress, Boston, Mass., Jan. 10.
Connolly, Chas., ex-agent, Kansas City, Mo., Jan. 10.
Coghlan, Louisa E., ex-actress, Chicago, Ill., Jan. 24.
Clarke, Wilmet H., song writer, Millinocket, Me., Jan. 26.
Chunn, J. D., manager, East St. Louis, Ill., Feb. 7.
Carter, Viola, chorus, St. Agathe, Can., March 4.
Constantine, Wm. J., actor, —, March 15.
Clifford, Viola, actress, Chicago, Ill., March 10.
Craig, Geula A., attache, Boston, Mass., April 14.
Chapman, Patty (Mrs. Paget), ex-actress, London, Eng., April 15.
Cain, John J., vaudeville, New York, April 18.
Cutler, Robt. J., "prop." maker, New York, April —.
Cooper, Fred H., manager, San Francisco, Cal., May 2.
Collins, Joseph J., actor, Brooklyn, N. Y., May 14.
Conlan, Warren, actor, Winnipeg, Can., May 14.
Carella, Mme., midget, Kankakee, Ill., May 23.
Chapman, Edward, actor, West New York, N. J., June 3.
Campbell, Henry J., manager, Astoria, L. I., N. Y., June 1.
Clark, John T., attache, Coney Island, N. Y., June —.
Cannon, "Hughey," song writer, Toledo, O., June 19.
Craine, Charles, vaudeville, Cincinnati, O., June —.
Cerita, Mlle. Rosa, danseuse, New York, July 3.
Curtis, Thos. R., actor, Sacramento, Cal., July 18.
Chagron, Jack, actor, Woonsocket, R. I., July 16.

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AND SOME OLDER ONES YOU MAY STILL REMEMBER:

"Smarty," "Honey Boy," "My Wife's Gone To The Country," "Cheer Up, Mary," "Because I'm Married Now," "Yip-I-Addy-I-Aye," "Roses Bring Dreams Of You," "Yankiana Rag," "Don't Wake Me Up, I Am Dreaming," Etc., Etc.

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DEATHS IN THE PROFESSION.

CONTINUED.

Carroll, John, circus rider, Reedsburg, Wis., July 26.
Caynes, Lovanda, actress, Allentown, Pa., July 20.
Carroll, John, animal keeper, Moncton, Can., Aug. 4.
Clanahan, Willis L., dramatist, St. Louis, Mo., Aug. 19.
Carlin, Rose, burlesque, New York, Aug. 24.
Coleridge-Taylor, Samuel (colored), composer, London, Eng., Sept. 1.
Callan, Peter, ex-vaudeville, Brooklyn, N. Y., Aug. —.
Chalfant, E. A., singer, Pittsburgh, Pa., Sept. 16.
Clements, Robt. S., circus manager, Punxsutawney, Pa., Sept. 28.
Cutmore, George, singer, New York, Oct. 27.
Cyr, Louis, strong man, Montreal, Can., Nov. 10.
Chandler, Prof. Wm. E., composer, New Haven, Conn., Nov. 21.
Clifton, Henry D., actor, West New Brighton, S. I., N. Y., Dec. 7.
Campbell, Murray D., actor, Closter, N. J., Dec. 4.
Cashman, Henry, actor, Chicago, Ill., Dec. 14.
Cullins, Benj. Z., circus, The Dallas, Ore., Dec. 11.
Cole, Jessie, burlesque, Omaha, Neb., Dec. 21.
Clawson, Hastings, manager, Philadelphia, Pa., Dec. 23.
Carter, Billy, banjoist, Brooklyn, N. Y., Dec. 27.
Carter, Billy, banjoist, Brooklyn, N. Y., Dec. 27.

D

Dance, Wm. H., manager, Sioux City, Ia., Jan. 18.
Davis, P. Dan, agent, Marietta, O., Jan. 3.
Deoul, James P., stage manager, Philadelphia, Pa., Jan. 23.
Day, Edmund, playwright, Brooklyn, N. Y., Jan. 22.
Deyo, Geo. Warren, actor, New York, Jan. 21.
Douglas, Marion W., actress, Springfield, Mo., Jan. 17.
Davis, Ivy, vaudeville, Omaha, Neb., Jan. 30.
De Kenzl, Capt., lion trainer, New Orleans, La., Feb. 3.
Doris, John B., ex-circus manager, New York, Feb. 6.
Divine, Tim, ex-circus, Hot Springs, Ark., Feb. 20.
Duckie, Frank A., manager, Otsego, Mich., March 10.
Doyle, John A., vaudeville, New York, March 22.
Duff, Fredk E., actor, New York, March 24.
Daly, Capt. Wm., ex-vaudeville, Revere, Mass., April 4.
Dudley, James, elephant trainer, New York, April 2.
Devlinney, John, boss canvas man, Trenton, N. J., April 18.
Donne, Charles, attache, Brooklyn, N. Y., April 24.
De Brahm, Albert, New York, April 29.
Dimple, Dottie, actress, Kalamazoo, Mich., May —.
Dunham, Kimble, cornettist, New Brunswick, N. J., May 27.
Danby, Frank, actor, London, Eng., June —.
Devere, Mme., bearded lady, Oelwein, Ia., June 18.
Bailey, Robert, attache, New York, June 26.
Deagon, Edwin H., vaudeville, New Haven, Mo., July 8.
De Mario, Mario, singer, New York, Aug. 9.
Decaril, Nora, actress, Berlin, Ger., Aug. 17.
Davenport, Lou, acrobat, New York, Sept. 10.
Darley, Mrs. Loretta L., ex-actress, Malden, Mass., Sept. 13.
Davidson, Ed., manager, Saranac, N. Y., Sept. —.
Doutrick, Charles H., agent, Chicago, Ill., Oct. 8.
Dean, Amelia, actress, —, Oct. 7.
Dolle, Fred, "carnousel king," Union Hill, N. J., Nov. 3.
Dauphin, Mrs. Anna, actress, Lynn, Mass., Nov. 21.
Dwinell, Lillian, actress, Providence, R. I., Nov. 30.
Davies, Phoebe, actress, Larchmont, N. Y., Dec. 4.
Dayolheasula, Chief, showman, Chicago, Ill., Dec. 16.
Doerge, Mina, actress, New York, Dec. 22.
Dana, David R., musician, Newark, N. J., Dec. 29.

E

Edmonds, Charles, vaudeville, Chicago, Ill., Feb. 26.
Elroy, Edwin H., ex-actor, Elizabeth, N. J., Feb. 24.
Edwards, Jennie, actress, Raleigh, N. C., March 9.
Eustis, Fredk J., musician, Toronto, Can., March 28.
Eagle, Charles, manager, New York, May 1.
Eberle, Robt. M., actor, South Bend, Ind., May 24.
Edwards, Frederick, actor-manager, New York, July 27.
Eldridge, Burke, actress, Brockton, Mass., Aug. 14.
Evans, William T., side show, Joplin, Mo., Sept. 3.
Elmore, Barnett N., ex-manager, Yonkers, N. Y., Sept. 13.
Edmonds, Chas. J., actor, West Brighton, S. I., N. Y., Nov. 17.

F

Fritz, Margaret Smith, actress, Athol, Mass., Jan. 18.
Feeley, Willard B., actor, Denver, Colo., Jan. 21.
Farnum, G. Dustin, actor-manager, New York, Feb. 19.
Furst, Frank, attache, New York, Feb. 20.
Fields, Anna, actress, East Orange, N. J., Feb. 27.
Freeman, Max, actor-manager, New York, March 28.
Forbes, Mrs. Arthur W. (Sallie A. Hinckley), ex-actress, San Francisco, Cal., March —.
Fagan, John P., circus, Madison, Ind., April 28.
Fay, Evelyn Walker, vaudeville, New York, April 30.
Farrington, John, manager, London, Eng., April —.
Felt, Clarence M., actor, Gloucester, Mass., May 13.
Fellows, Marie, actress, Columbus, O., May 9.
Ford, Lottie de Verne, black face comedienne, Duluth, Minn., June 5.
Ford, George T., attache, Baltimore, Md., July 5.
Ford, May, actress, New York, Sept. 10.
Fletcher, Arthur T., actor, Fort Bragg, Cal., Nov. 20.
Flynn, Jno. A., actor, Chicago, Ill., Nov. 20.
Fulford, Robert, ex-manager, Germantown, Phila., Pa., Nov. 28.
Frayne, Richard, aeronaut, Jacksonville, Fla., Dec. 1.
Full-Ko, Mme., Japanese actress, Montreal, Can., Dec. 5.
Fitzgerald, Dr. J. E., circus, Chicago, Ill., Dec. 22.

G

Ginsberg, Henry J., actor, New York, Jan. 3.
Gregory, Chas. Albert, musician, Brooklyn, N. Y., Jan. 9.
Gebest, Prof. Gustave E., musician, Zanesville, O., Jan. 15.
Greene, Wm. H., musician, Brooklyn, N. Y., Jan. 22.
Golden, Geo. Fuller, vaudeville, Los Angeles, Cal., Feb. 17.
Garnette, Joe, dwarf, Zanesville, O., Feb. 14.
Gonzalez, Mrs. Fanny, ex-actress, New York, Feb. 7.
Groebler, Fritz, musician, Omaha, Neb., Feb. 20.
Greene, Winifred, burlesque, Kansas City, Mo., Feb. 24.

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DEATHS IN THE PROFESSION.

CONTINUED.
 Grossmith, George, Sr., actor, Folkestone, Eng., March 1.
 Goldberg, Nathan, composer, New York, March 8.
 Grant, Charles, stage manager, Stepney, Conn., March 5.
 Goodwin, Florence, manager, Mobile, Ala., March 20.
 Greenleaf, Mace, actor, Philadelphia, Pa., March 24.
 Gonzales, Charles, ex-actor, Staten Island, N. Y., April 1.
 Glanoff, Mme. Bressler, singer, Geneva, Switzerland, May 12.
 Goldman, Matthew, playwright, New York, May 25.
 Graf, George, bandmaster, Brooklyn, N. Y., May 22.
 Gilson, Lottie ("Little Magnet"), vaudeville, New York, June 10.
 Gastneau, Edmund Benj., dramatist, Lincoln Park, Yonkers, N. Y., June 14.
 Gould, Ada I., ex-actress, Brooklyn, N. Y., June 21.
 Gardner (Colby), Georgia, vaudeville, Chicago, Ill., June 18.
 Graham, Joseph ("Scottie"), elephant man, Elmer, Mo., July 8.
 Gentry, James B., actor, New York, July 24.
 Gilbert, Helen, dancer, Far Rockaway, L. I., N. Y., July 24.
 Gordon, Mrs. Lenore, actress, Sheephead Bay, L. I., N. Y., July 24.
 Gillette, Fanny, ex-actress, Garden City, L. I., N. Y., July 24.
 Gazzolo, Andrew G., manager, Louisville, Ky., Aug. 1.
 Gloss, Gus J., gymnast, Chicago, Ill., Aug. 4.
 Gaudillot, Leon, dramatist, Paris, Fr., Sept. 22.
 Guyer, Chas. S., vaudeville, Birmingham, Eng., Sept. 11.
 Grau, Herman, manager, New York, Oct. 27.
 Gruendhefer, C. F., amusement devices, near Indianapolis, Ind., Nov. 13.
 Gratz, Prof. Felix, pianist, Baltimore, Md., Nov. 18.
 Grace, Harry, stage manager, Indianapolis, Ind., Dec. 1.
 Gaffney, John J., entertainer, Newark, N. J., Dec. 7.
 Goodwin, J. Cheever, playwright, New York, Dec. 18.

H

Hart (Hefferman), Tony, actor, Worcester, Mass., Jan. 13.
 Hayes, Edward C., minstrel, Chenango Forks, N. Y., Jan. 23.
 Hirschberg, Fanny P., song writer, Chicago, Ill., Jan. 20.
 Hight, Jennie, actress, Chicago, Ill., Feb. 19.
 Harrison, "Bob," black face comedian, Philadelphia, Pa., March 6.
 Hess, Emma, vaudeville, St. Johnsville, N. Y., March 7.
 Hayes, Fred A., comedian, Sanford, Me., March 7.
 Howard, Mrs. May, ex-actress, Brooklyn, N. Y., March 20.
 Harvey, Virginia, actress, Springfield, Mass., April 1.
 Herbert, Mrs. Elizabeth, ex-actress, Edwin Forrest Home, Philadelphia, Pa., April 5.
 Harris, Henry B., manager, at sea (Titanic disaster), April 15.
 Harris, Mrs. Isa L., vaudeville, Roxbury, Mass., May 19.
 Howard, Edw. C., actor, Brooklyn, N. Y., June 12.
 Howran, Eugene J., attache, Springfield, Mass., June 24.
 Hughes, Nick, vaudeville, London, Eng., June 9.
 Harris, George H., vaudeville, New Orleans, La., June 16.
 Hoffman, Minnie, vaudeville, Reading, Pa., June 26.
 Henshaw, Vanderbilt L., vaudeville, Brooklyn, N. Y., July 6.
 Herbert, Horace, actor, Amityville, L. I., N. Y., July 16.
 Harris, A. Dupont, attache, New York, July 27.
 Hattersley, Charles M., musician, Trenton, N. J., Aug. 20.
 Horan, John, New York, Aug. 26.
 Hughes, Geo. W. H., manager, New Haven, Conn., Sept. 18.
 Hill, James M., ex-manager, New York, Oct. 2.
 Hite, Mabel, actress, New York, Oct. 22.
 Hardwick, Charles, stage manager, Canton, O., Oct. 12.
 Harris, James, attache, New York, Nov. 12.
 Hennella, Joseph, impersonator, St. Louis, Mo., Nov. 3.
 Hopper, Garry, vaudeville, St. Louis, Mo., Nov. 4.
 Hager, Elvin E., bandmaster, Bronx, New York, Nov. 8.
 Hudson, Alfred, Jr., actor, New York, Nov. 24.
 Harrington, Margaret, actress, Los Angeles, Cal., Nov. 19.
 Haseltine, Wm. O., actor, New York, Nov. 30.
 Harris, J. H., actor, Ft. Worth, Tex., Nov. 30.
 Henry, Alex., stage hand, Denver, Col., Nov. 28.
 Hyde, Richard, manager, Tucson, Ariz., Dec. 14.
 Hewlette, "Bob," vaudeville, Memphis, Tenn., Dec. 28.
 Hatch, Margaret, actress, Stamford, Conn., Dec. 25.
 Henkel, Paul Lester, musician, Cincinnati, O., Dec. 20.
 Hancock, Jao. L., circus, Brooklyn, N. Y., Dec. 23.
 Hennus, Joseph, composer, New York, Dec. 27.

I

Irving, John W., ex-actor, New York, July 20.
 Irving, Belle, vaudeville, Syracuse, N. Y., Sept. 16.
 Irwin, Prof. J. W., "Punch and Judy" man, Nov. 10.

J

Jackson, Charley (Ralph Bechtel), actor, Philadelphia, Pa., Jan. 13.
 Jones, John, stage manager, Chicago, Ill., Feb. 13.

Jordan, Emily Thorne, actress, New York, Feb. 18.
 Jerome, Esie, ex-actress, Bridgeport, Conn., Feb. 18.
 Jolliffe, David M., manager, Millwood, Va., May 16.
 Johnson, Frank, elephant man, Milhon, Can., June 13.
 Joyce, James E., ex-circus, Greenwich, N. J., July 17.
 Jones, Nathaniel D., actor, Scituate, Mass., Aug. 15.
 Jerome, Viola, vaudeville, Brooklyn, N. Y., Sept. 18.
 Judith, Mme., actress, Paris, Fr., Oct. 27.
 Jordan, Michael J., actor, Lewiston, Idaho, Nov. 28.
 Jones, Wm. John, playwright, London, Eng., Dec. 18.

K

Kramer, Charles, vaudeville, Jan. 13.
 Kelly, Geo. F., minstrel, Chenango Forks, N. Y., Jan. 23.
 Kelton, Jane, actress, Vancouver, Can., Jan. 26.
 Kayser, Henry C., musician, New York, April 21.
 Kelly, Mrs. Flora, ex-actress, Elmhurst, L. I., N. Y., April 18.
 Kulpe, Ben, circus, New York, April 20.
 Kelly, Mrs. Adeline E., dancer, Middletown, N. Y., May 14.
 Kellam, Lee J., actor, St. Louis, Mo., May 18.
 Kleemichen, Mrs. Anna, vaudeville, Stamford, Conn., May 29.
 Krell, John, manager, New York, June 12.
 Keane, Geo. T., slugger, Denver, Colo., June 18.
 Klag, Henry, Sr., musician, Trenton, N. J., Aug. 13.
 Kilduff, James, manager, Long Beach, L. I., N. Y., Aug. 16.
 Kincaid, Pearl, actress, St. Louis, Mo., Aug. 6.
 Kenyon, John M., actor, St. Louis, Mo., Sept. 5.
 Kernan, Eugene, manager, Washington, D. C., Oct. 4.
 Klotz, Silas Martin, fair manager, Brooklyn, N. Y., Oct. 8.
 Kuhe, Wilhelm, musician, London, Eng., Oct. 8.
 Knox, Harry Dawson, vaudeville, Highland Park, Mich., Oct. 11.
 Kernan, James L., manager, Baltimore, Md., Dec. 14.
 Krodol, Chas. F., musician, York, Pa., Dec. 7.

L

Lorraine, Mollie, chorus, New York, Jan. 4.
 La Rue, William, Sr., acrobat, Philadelphia, Pa., Jan. 12.
 Lobe, Ben, ex-manager, Leadville, Colo., Jan. 19.
 Lester, Harry C., actor, Springfield, Mo., Jan. 27.
 Learned, Geo. F., actor-manager, New York, Feb. 17.
 Leary, Theodore M., agent, Los Angeles, Cal., Feb. 14.
 La Varnie, Frank, actor, Chicago, Ill., Feb. 13.
 Lawrence, Atkins, actor, San Francisco, Cal., Feb. 18.
 Le Vine, Charles, actor, Bound Brook, N. J., Feb. 23.
 Lord, Mabel, vaudeville, March 8.
 Lowe, Chas. H., vaudeville, St. Louis, Mo., March 21.
 Leon, Prof. E., ex-rope walker, Mansfield, O., March 24.
 Lehman, Julia, ex-actress, New York, April 4.
 Lambson, Geo. D., ex-minstrel, Gardiner, Mass., April 6.
 La Nora, vaudeville, Onondaga, N. Y., April 30.
 Lea, Mary Jordan, actress, Omaha, Neb., May 4.
 Lloyd, Harry J., ticket seller, Cincinnati, O., May 7.
 Leonard, Mrs. Alexander, actress, Chicago, Ill., June 12.
 Little, Mrs. Joseph, ex-actress, Hollidaysburg, Pa., July 4.
 Leach, Albert, comedian, New York, July 5.
 Laidie, Chas. E., ex-singer, Taunton, Mass., July 15.
 Lavine, John, manager, New York, July 15.
 Lovingsood, George (colored), musician, Everett, Wash., July 28.
 Lasky, James, Jr., band leader, Morrisburg, Can., Aug. 2.
 Lockrane, William, actor, Kamloops, Can., Aug. 2.
 Labarr, Elizabeth, aeronaut, Muskegon, Mich., Aug. 11.
 Lamont, Harry, circus, near Chaonim, Mo., Sept. 17.
 Lombard, Jules, singer, Chicago, Ill., Oct. 10.
 Lane, Frank, actor, Philadelphia, Pa., Oct. 14.
 Lewis, Virginia, actress, Denver, Col., Oct. 25.
 Langan, E. J., musician, Chicago, Ill., Nov. 1.
 Leavitt, Burton E., composer, Putnam, Conn., Nov. 20.
 Levinson, Maude R., singer, Berlin, Ger., Dec. 7.
 Litchfield, Neil, actor, Newark, N. J., Dec. 7.
 Lennox, Walter Scott, actor, New York, Dec. 12.
 Lord, E. M., agent, Ashley, N. Dak., Dec. 6.

M

Madden, Gladys, actress, Chicago, week ending Jan. 6.
 McKisson, Harry, minstrel, Rockport, Me., Jan. 10.
 McGregor, Sandy, vaudeville, Marshall, Mo., Jan. 24.
 Macart, Frank, vaudeville, Chicago, Jan. 19.
 Murray, Wm. B., ex-actor, Bath, N. Y., Jan. 25.
 Monock, Chas. T., ex-actor, Jan. 31.
 Murphy, John Joseph, attache, Philadelphia, Pa., Feb. 14.
 Marks, "Ted" D., manager, New York, Feb. 9.
 Murphy, P. A., manager, Celina, O., Feb. 16.
 Middlecke, Mrs. Josef, ex-singer, New York, March 5.
 May, H. Huntington, singer, Washington, D. C., March 7.
 Meyer, C. W., stage manager, Cincinnati, O., March 29.

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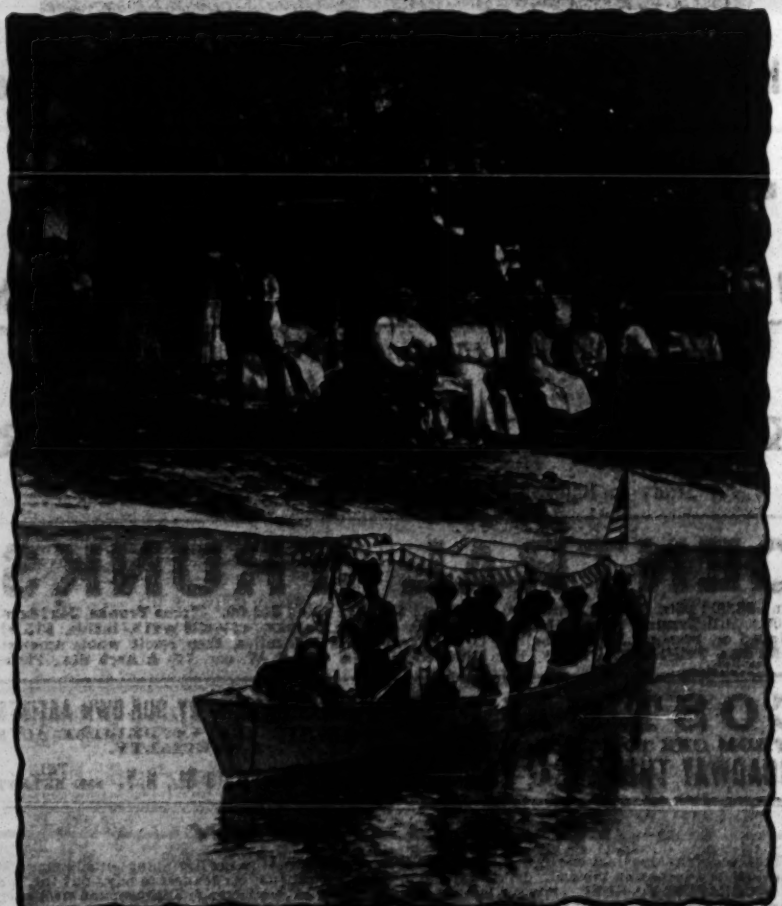
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DEATHS IN THE PROFESSION.

CONTINUED.
 Markstein, Henrietta, pianist, New York, March 31.
 Mara, Leo, actor, New York, April 7.
 Maddern, Mary, actress, New York, April 18.
 McKay, Andrew, manager, Louisville, Ky., April 20.
 Morlan, Chauncey R., side show, Elwood, Ind., May 28.
 Mackin, Jimmy, attache, Chicago, Ill., May 27.
 Markley, Hattie, vaudeville, Chicago, Ill., May 8.
 Morris, Elwood, burlesque, Brooklyn, N. Y., May 20.
 McCray, Wm. L., manager, Cumberland, Md., June 10.
 McChesney, Joseph H., attache, Terre Haute, Ind., June 15.
 Moore, Thomas, aeronaut, July 3.
 McKusker, Edw., actor, New York, July 11.
 Metelski, William, wig-maker, Brooklyn, N. Y., July 16.
 Mayer, Leon, manager, New York, Aug. 12.
 Marshall, Madeline, vaudeville, Freeport, L. I., N. Y., Aug. 3.
 Massenet, Jules E. F., composer, Paris, Fr., Aug. 13.
 Moya, J. W., actor, near Pelham, N. Y., Aug. 22.
 Meyers, Grace Orr, singer, Rockaway Beach, L. I., N. Y., Aug. 21.
 Mayne, Rozella, actress, Columbus, O., Aug. 21.
 Morok, Chas. ("Diavolo"), Brooklyn, N. Y., Aug. 25.
 McCrumb, Hazel, actress, Kansas City, Mo., Aug. 22.
 Merry, Joseph, attache, Brooklyn, N. Y., Sept. 13.
 Meyers, Carrie, dancer, Chicago, Sept. 6.
 Marble, William, ex-actor, West New Brighton, Staten Island, N. Y., Sept. 13.
 May Lucille, actress, Vincennes, Ind., Sept. 21.
 Morganbesser, Aaron, actor, New York, Sept. 20.
 Morrison, Hazel, actress, New York, Sept. 16.
 Manley, Abe, vaudeville, Cincinnati, O., Sept. 16.
 Murray, John, agent, New York, Sept. 20.
 Meeks, Geo. Turner, actor, Stapleton, Staten Island, N. Y., Oct. 2.
 Millie-Christine, "two-headed nightingale," Whiteville, N. C., Oct. 9.
 Mass, John, musician, Syracuse, N. Y., Oct. 25.
 McNeil, Kittle, vaudeville, Mobile, Ala., Nov. 10.
 Masson, Justina, fat woman, Montreal, Can., Nov. 29.
 Moss, Sir Edward, manager, London, Eng., Nov. 25.
 McIntyre, Jessie, vaudeville, London, Eng., Dec. 2.
 Malchow, Wm. F., musician, Red Bank, N. J., Dec. 9.

N

Nicherson, Mrs. Clara, singer, New York, May 29.
 Neuert, Hans, actor, Munich, Ger., June 1.
 Nohren, Jack, trapezist, Brooklyn, N. Y., Sept. 13.
 Nathan, Joseph, vaudeville, San Francisco, Cal., Dec. 12.

O

Otis, Jack, attache, Newark, N. J., June 15.
 O'Brien, John C., rider, Fairmount, W. Va., June 13.
 Owens, John E., actor, Meriden, Miss., July 9.
 Ober, George, actor, Hastings-on-Hudson, N. Y., Nov. 17.

P

Payton, Isaac, manager, Centerville, Ia., Jan. 10.
 Parkes, Albert L., agent, New York, Feb. 8.
 Patton, Josephine, actress, Freeport, Ill., Feb. 2.
 Polk, James D. (Dunn), Liberty, N. Y., Feb. 6.
 Pike, George Walter, ex-actor, Staten Island, N. Y., March 14.
 Peters, Louis, actor, New York, March 16.
 Pieczonka, Albert, composer, New York, April 12.
 Plutonio (Wild Man of Borneo), Waltham, Mass., May 31.
 Pach, Edith, burlesque, Toronto, Can., May 26.
 Parker, Francis (colored), vaudeville, Syracuse, N. Y., June 8.
 Patrick, John C., manager, Boston, Mass., July 13.
 Partridge, Geo. I., bandmaster, Franklin, Mass., July 13.
 Price, Harry M., actor, New York, Aug. 17.
 Pickering, Chas. F., musician, Milford, Mass., Aug. 1.
 Palmer, Daisy, actress, Valhalla, N. Y., Aug. 22.
 Plunkett, Richard, vaudeville, Boston, Mass., Oct. 13.
 Peck, Al. E., actor, Los Angeles, Cal., Oct. 12.
 Penley, Chas. Sydney, actor, London, Eng., Nov. 11.
 Porter, Walter, acrobat, Bridgeport, Conn., Dec. 9.
 Post, Ralph, vaudeville, near San Francisco, Cal., Dec. 18.
 Prior, Hazel, vaudeville, Puyallup, Wash., Dec. 1.

Q

Quimby, Harriet, aeronaut, Boston, Mass., July 1.

R

Rodgers, J. E., manager, St. Paul, Minn., Jan. 22.
 Rowell, Henry W., actor, Milwaukee, Wis., Feb. 13.
 Ruff, Frederic A., New Castle, Pa., Feb. 18.
 Russell, Harry J., manager, Bath, Me., March 29.
 Reynolds, Wm. D., vaudeville, Kilmundy, Ill., April 12.
 Robson, Will, actor, Pensacola, Fla., April 13.
 Ribbee, Virgil, vaudeville, White Plains, N. Y., May 28.



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DEATHS IN THE PROFESSION.

Continued.
Ricordi, Giulio T., music publisher, Milan, Italy, June 6.
Rouse, Fanny Denham, actress, Ohioville, N. Y., July 25.
Rogers, Harry, actor, Norwalk, O., Aug. 28.
Raynor, Horace W., musician, Duluth, Minn., Aug. 31.
Rabinoff, Marie La Salle, singer, London, Eng., Sept. 9.
Ryan, Thomas J., manager and promoter, Philadelphia, Pa., Oct. 6.
Reichardt, John Frederick, singer, New York, Oct. 9.
Randolph, Wm. (Uncle Billy), boss hostler, Cincinnati, O., Oct. 16.
Redding, George, actor, Wethersfield, Conn., Nov. 1.
Booney, Jno. R., equestrian, Chicago, Ill., Nov. 6.
Rowan, Lansing, actress, Brooklyn, N. Y., Dec. 2.

Showles, Jacob, circus, Long Branch, N. J., Jan. 1.
Shay, Charles, actor-manager, Cincinnati, O., Jan. 17.
Slee, Harry, musical director, Waterloo, Ia., Jan. 5.
St. John, Fay Carlisle, actress, Charleston, S. C., Jan. 21.
Steinert, Morris, musician, New Haven, Conn., Jan. 21.
St. John, Florence, singer, London, Eng., Jan. 30.
Schweitzer, Felix, actor, Blasewitz, Ger., Jan. 1.
Stuart, Alex. Hamilton, actor, Detroit, Mich., Feb. 11.
Stout, Geo. L., manager, Toronto, Can., Feb. 5.
Steele, Bernard, scenic artist, Peoria, Ill., Feb. 4.
Scheel, Julius, violinist, Philadelphia, Pa., Feb. 17.
Saenger, Rudolph K., ex-agent, New York, Feb. 22.
Shine, Giles, actor, New York, Feb. 28.
Schumacher, Theodore, lithographer, Mamaroneck, N. Y., March 1.
Sterling, Charles, vaudeville, at sea on board S. S. Campana, March 23.
Stewart, Edward, vaudeville, Baltimore, Md., March 16.
Soidene, Emily, ex-opera singer, London, Eng., April 8.
Stuart, Marie, vaudeville, New York, April 21.

Stoker, Bram (Abraham), manager, London, Eng., April 21.
Smith, John W., animal man, New York City, April 20.
Butcliffe, Wallace, musician, Ottawa, Can., April 26.
Scanlon, Mamie, vaudeville, Indianapolis, Ind., April 28.
Stanley, Archie W., vaudeville, Chicago, Ill., May 11.
Strindberg, Auguste, dramatist, Stockholm, Sweden, May 14.
Stevens, Harry W., attache, Brooklyn, N. Y., May 23.
Sharpe, Wm. M., actor, Saratoga Springs, N. Y., June 9.
Stockwell, J. H., actor-manager, San Francisco, Cal., June 7.
Snyder, Edna, actress, Brooklyn, N. Y., June 13.
Stanfield, Henry R., singer, Hampton, Va., June 1.
Sergeant, Bernard de Santelys, actor, New York, June 23.
Shearer, Glen W., cornetist, Valentine, Neb., June 25.
Standish, Gedron B., ex-showman, Tacoma, Wash., July 17.
Schaffer, Eric, actor, Allentown, Pa., July 20.
Shaw, Lorenzo D., park manager, Washington, D. C., July 28.
Spissell, Frank X., acrobat, Plainfield, N. J., July 31.
Strebig, L. Z., agent, New York, July 28.
Saxton, Marguerite, ex-actress, Chicago, Ill., Aug. 17.
Stevens, Floyd, musician, Mackinaw City, Mich., Aug. 13.
Suvorin, Alexis, dramatist, St. Petersburg, Russia, Aug. 24.
Salvati, Mrs. Maria de C., ex-concert, Brooklyn, N. Y., Sept. 1.
Staford, William, actor, Marblehead, Mass., Sept. 13.
Steele, Murray M., manager, San Francisco, Cal., Sept. 28.
Snow, Benj. M., manager, Boston, Mass., Oct. 1.
Spicker, Max, musician, New York, Oct. 15.
Stanley, Robert, actor, New York, Oct. 20.
Sutter, Frank, vaudeville, Oct. 20.
Stratton, Jno. F., manufacturer musical instruments, Brooklyn, N. Y., Oct. 23.
Sharpe, Harry, vaudeville, Syracuse, N. Y., Nov. 5.
Schutte, Anna, pianist, Los Angeles, Cal., Nov. 1.
Snyder, Rose, actress, New York, Nov. 21.
Sorlin, Victor E., cellist, New York, Nov. 20.
Sealford, Richard A., music publisher, New York, Dec. 3.
Strohl, Charles, high diver, Kansas City, Mo., Dec. 6.
Slater, Harry P., manager, Pottsville, Pa., Dec. 24.

Talbot, Walter J., ex-vaudeville, San Francisco, Cal., Jan. 27.
Tauber, James, "prop" mgr., New York, Feb.
Tyson, Mrs. Ray, chorus, New York, Feb. 11.
Thomas, Eddie, comedian, Richmond, Ind., March 23.
Thompson, Minnie May, vaudeville, Los Angeles, Cal., March 26.
Terry, Edward, actor, Barnes, Surrey, Eng., April 2.
Trotter, Henry, composer, London, Eng., April 10.
Tusch, Oscar, actor, Bay City, Mich., April 20.
Tilden, Wm. S., musician, Medford, Mass., May 14.
Thorson, Al., vaudeville, Liberty, N. Y., May 23.
Tarbeaux, Jackson, actor, New York, June 22.
Talbot, Ralph, acrobat, Des Moines, Ia., June 23.
Tayleure, Mrs. Mary, ex-actress, Staten Island, N. Y., July 15.
Temple, Richard, actor, London, Eng., Oct. 19.
Tinel, Edgar, composer, Brussels, Belgium, Oct. 28.
Tierney, Jno. T., Irish comedian, Baltimore, Md., Dec. 15.
Tyler, Geo. H., manager, New York, Dec. 22.
Thomas, William, vaudeville, San Francisco, Cal., Dec. 24.

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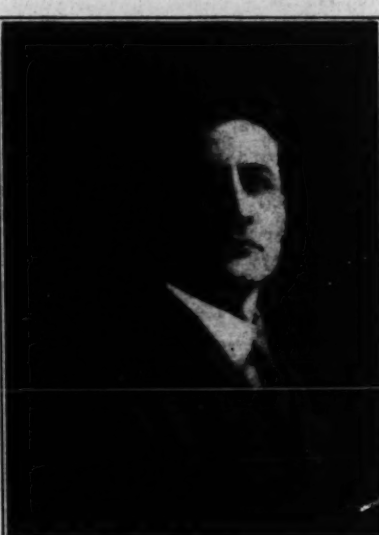
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Continued.
U
Utter, Margaret, vaudeville, Chicago, Ill., June 19.
V
Vincent, Felix A., actor, Jan. 11.
Vanetta, Frank, vaudeville, Montreal, Can., March 19.
Vaniman, Melvin, aeronaut, Atlantic City, N. J., July 2.
Vernell, Violet, actress, Phoenix, Ariz., July 3.

W
Winkelmann, Herman, tenor, Vienna, Aus., Jan. 19.
Williamson, Leland M., dramatic writer, Philadelphia, Pa., Jan. 13.
Wiley, "Lem," ex-minstrel, Peoria, Ill., Jan. 9.
Ward, James M., actor, San Francisco, Cal., Feb. 4.
Willard, L. H., manager, Jersey Shore, Pa., Feb. 11.
Willard, Mae, vaudeville, Brooklyn, N. Y., Feb. 11.
Wakofeld, Press, acrobat, Des Moines, Ia., March 14.
Wilson, James E., actor, New York, March 10.
Wynne, Mrs. Kate, ex-singer, New Westminster, B. C., April 1.
Wise, James Thomas, superintendent, Cincinnati, O., May 19.
Walsh, Mrs. Alice, actress, Brooklyn, N. Y., May 29.
Wells, James (colored), circus, Albion, Neb., May 20.
Wright, Wilbur, aeronaut, Dayton, O., May 30.
Webster, Wm., agent, New York, June 11.
Winnett, Thos. H., ex-vaudeville, New York, June 22.
Williams, Walter V., musician, Manchester, Ia., June 9.
West (Well), Joe, ex-minstrel, Philadelphia, Pa., July 2.
Westcott, William, attache, Newport, R. I., July 8.
Wills, Anthony E., playwright, East Stroudsburg, Pa., July 1.
Williams, C. W., ventriloquist, Richmond, Hill, L. I., N. Y., Aug. 21.
White, Chas. A., manager, St. Paul, Minn., Sept. 4.
Wilson, Viola, actress, Monticello, N. Y., Sept. 4.
Wallace, W. F., circus, Hot Springs, Ark., Sept. 13.
Warrington, Wm. C., manager, Syracuse, N. Y., Oct. 15.
Waller, Mrs. Lewis, actress, London, Eng., Nov. 13.
Wood, Geo. H., vaudeville, Bronx, New York, Nov. 9.
Wienlowski, Joseph, violinist, Brussels, Belgium, Nov. 1.
Wyle, Kate Sanford, ex-actress, Milford, Mass., Dec. 13.
Wells, Arthur, chorus, Detroit, Mich., Dec. 27.

Y
Yeamans, Mrs. Annie, actress, New York, March 3.
Yale, Francis, actor, Liberty, N. Y., March 7.
Yule, Mrs. Arthur, vaudeville, Jacksonville, Fla., May 16.
Youtkey, Prince, Japanese performer, Atlantic City, N. J., July 6.



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Western Vaudeville Managers' Association

A FEW REMINISCENCES OF CIRCUS LIFE.

EDITOR OF THE CLIPPER.—Having been a reader of your valuable paper for the past forty years, I cannot but notice the wonderful changes that have taken place in the circus business since my advent into it in 1871. I was a mere boy then, and, as many others have done, ran away from a good home and joined a fair ground show.

Dan McClure was the owner. He died a few years ago—a fine fellow and a first class side show orator.

The show consisted of Walter Stewart, armless and legless man (he also died a few years ago, and is buried at Ashland, N. H.; I saw his grave last month); a sword swallower, Punch and Judy show, snake and cage of monkeys. The tent was 25 by 40, and we got 15 and 25 cents admission. It was a good side show for those days—I have seen worse ones since.

My next venture was with the North American Circus in '73. It was an overland wagon show and a good, clean outfit, given in one ring, under a one centre pole top. Dr. Wm. Moecher, of Providence, R. I., had the side show and other privileges.

In '74 I was with the Ben Maginly Show, another overland outfit, and a large one, carrying some two hundred head of stock, and a twenty-cage menagerie. We toured the East and the provinces to Halifax, N. S., and returned to New York. It was a tough season, through a country without railroads, and one would travel for miles through nothing but woods, and never a house to be seen. Oh, those were the good old days (I rode forty miles one night upon a load of horsehoes in a blacksmith's wagon, and have not got over it yet), but this was a real circus as I remember it.

There were the Carroll Family, Mr. Barney, Master Willie, Annie and little Dot, Jacob Showels, and Master Willie Showels, all good riders. George Dunbar and Wm. Smith, clowns; Wash Antonio, the Three Russian Athletes, Prince De Jalma, contortionist, and others I cannot recall. Prof. Collier had the side show, and Nick White the candy stands, and James Cameron drove forty horses on the band wagon. They also had Empress, the largest elephant then in this country—but what's the use of going any further—only this much I will say.

I don't think that there is a side show manager in the business now, except myself, who was in it in those days, and not one circus proprietor—they have all changed hands.

The best one ring circus that ever trouped this country, I think, was the Ryan & Robinson R. R. Show in '75. The season opened April 15, at Bridgeport, Conn., and closed Aug. 30, at St. John's, N. B., to a turnaway business the last night, the show closing owing to some disagreement of the partners, I believe. Among the performers were James Robinson, in my humble opinion the best bareback rider this country ever saw (hello, Mr. Robinson, this is Jude!), also his son Clarence, a chip of the old block; Linda Jeal, Elinor Jeal and O'Dale Stevens, the Bolsette Family, Joe Wilton, James Campbell, Cassard and Fritz, Sig. Ferranti, Pica, a French clown; Nygard's trained stallions, Nestor and Venore, one of the first double return acts in this country; Peter Conklin and Bill Carroll, clowns, and others. J. W. Holmes had the privileges.

The side show consisted of Miss Williams, fat woman; Lottie Gilsen, Circassian girl, George Irving's Punch and Judy, Del Fuego's fire act, Charles Smith's trained goats, Mlle. Zenore's snakes, and Mme. Lavelly, strong woman. The orators were Senator Frank Stanley, Charles Smith and George Irving.

The concert consisted of McElroy and Devere, musical act; Leslie and Gentry, song and dance; Sargent Smith's Zouave drill; Kitty Sharpe, jig dancer; Mlle. Lavelly, iron jaw act; Irving and Del Fuego, plantation song and dance; Tim O'Brien, Irish biddy, and Mme. Holmes, operatic vocalist. This was certainly some concert, and was really worth remaining to see, think that this show compared favorably with any one ring show that is in existence to-day.

Well, it's stopped snowing, so I will bring this to a finish.

Most fraternal yours, still in the swim, with best wishes for all of those whom I have mentioned that are still with us.

Geo. H. Irving.

SPRING SONG OF THE THESPIANS (A JANUARY DITTY.)

BY JOSEPH FOSTER.

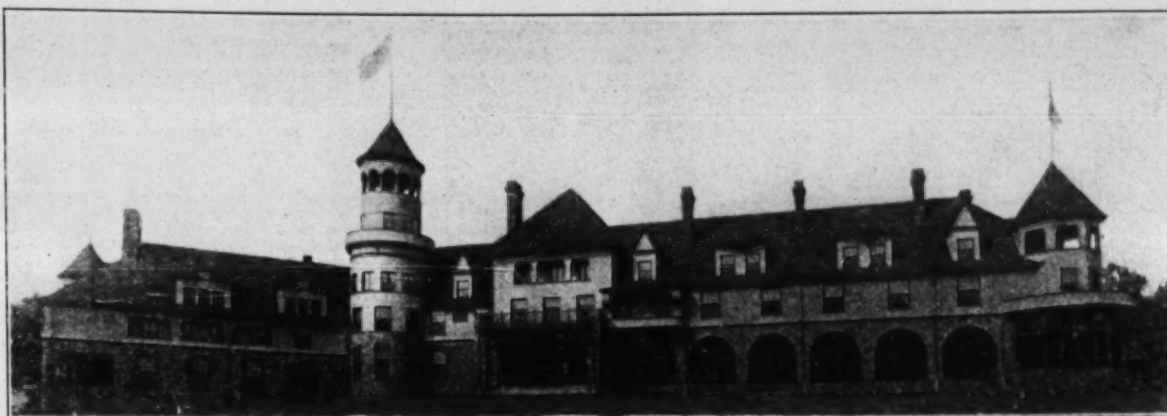
And now has come the time of year
When every actor seems to fear
The ending of the season's pay,
And counts the hours day by day.
Throughout the year and year 'till
We quite forgot the Summer's bill.
And lived beyond our scanty means,
To get relief from pork and beans,
Which formed our food the Summer past.
But now, alas! we've come at last
To dread the pork and beans again—
To fear the dismal sea little dea.
We occupied in Summers gone,
With sunken eyes and features drawn,
And so we live from day to day.
Mid hopes and fears we learn to pray,
And, praying, save a little more
To keep the wolf beyond the door.
The laundryman is put to flight—
We do our washing in the night!
The "dollar dumps" are in demand,
From coast to coast throughout the land.
The "ten case note" we used to "blow"
Is made to go a month or so.
As "make-up" has become a little high,
We heave a gentle, smothered sigh,
And learn to spread it very thin,
Then hide the stick or powder tin,
Or someone else, without a doubt,
Will use our "stuff" while we are out.
And we must gamble very slow,
Or make the limit rather low.
For money's getting "kind of tight,"
And Spring is looming up in sight,
And we must never take the "bus,"
But "beat it up" and learn to "cuss,"
For, while we're not in warm as toast,
The Summer's cold along the "coast."
And we must leave cigars aside,
And by our corncob pipes abide,
And thus we live from year to year,
Without a cent, but full of cheer,
For we can never sit and pout,
While we've enough to think about.

NOT EVEN A WRINKLE.

BY JOE HERR.

California fruit crop
Frozen in a hurry;
Had not thought of being there
Till the 1915 Fair.
I should worry.
The Turks are still a-fighting,
All Europe's in a flurry.
Plenty here to ballyhoo
One bass drum, a horn or two,
I should worry.

Way up into Canada,
All the shows will hurry.
If they'd only stay all year
There'd be less competition here,
I should worry.



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The Order of Elks was born on Feb. 16, 1868. It was incorporated March 4, 1869. At that time there were but one hundred members of the order. At the present writing there is a total membership of 844,742, and there is a total of 12,330 lodges. The standing of these lodges is as follows: New York, 62 lodges, 30,708 members; Pennsylvania, 112 lodges, 30,389 members; Ohio, 79 lodges, 22,261 members; California, 43 lodges, 18,896 members; Michigan, 41 lodges, 18,552 members; Illinois, 70 lodges, 18,298 members; Indiana, 58 lodges, 16,411 members; Massachusetts, 42 lodges, 14,312 members; New Jersey, 38 lodges, 13,814 members; Colorado, 29 lodges, 13,356 members; Texas, 59 lodges, 12,966 members; Iowa, 23 lodges, 11,532 members; Missouri, 38 lodges, 10,968 members.

New York Lodge, after forty-three years of tenancy, became the proud possessor of a magnificent home of its own, located at 108, 110, 112, 114 and 116 West Forty-third street, between Broadway and Sixth Avenue, which cost within a few dollars of \$1,300,000, and on Oct. 28, 1911, it dedicated the same to the uses and purposes of the order. New York Lodge has in its home a hotel, a club, and a restaurant. There are 210 rooms, every one provided with plunge and shower bath, toilet facilities, ice water on tap, in conjunction with the ordinary hot and cold water. All except eight rooms face on the open air. There is a rathskeller and bowling alleys, also a roof garden. On the main floor, in addition a grill and lounging room; on the floor above is the billiard room, library, reading room, and other accessories.

The lodge-room will seat, with its two tiers of boxes in addition to its floor space, about 1,400, while its electrical effects are a glimpse of fairyland, and its magnificent \$10,000 organ, an attraction which words cannot describe. The first meeting of the Grand Lodge was in the Winter of 1871, and a number of years prior to 1877 the Grand Lodge held two sessions each year. So far as the record is contained in the proceedings of the Grand Lodge, it appears that the first mention of an Elks' home was officially made by Edwin B. Hay, the grand exalted ruler, at Buffalo, N. Y., June 14, 1892. It was agreed to purchase a building at Bedford City, Va., with nearly eight acres of land, costing originally \$120,000. The property was bought at sheriff's sale for \$12,500. The chief idea in the minds of the committee was to establish a home for old Elks who still remain in comparatively good health, but who are without means of support. No brother could be admitted to the Home under fifty-five years of age (age limit since done away with), nor one of less than five years' standing in the order, and then only when free from chronic, infectious or contagious disease, or any ailment that incapacitates a brother from attending to his own wants.

It is located about two miles from Bedford City, Va., on the Norfolk & Western Railroad, twenty-five miles from Lynchburg. It was erected in 1891 as a Summer hotel. It is three stories high. The first or main floor contains the reception hall, reception rooms, administrative offices, besides the billiard room, sun parlor, the dining room and pantries. The second floor contains the lodge hall, quarters for the superintendent and family, together with six guest rooms, and directly over the reception hall, containing the kitchen, a series of servants' rooms for both sexes. Since the purchase of the property additional ground has been bought at different times, till now it consists of seventy acres. Together with the improvements, the cost of the Home has been \$50,000. At the session of the Grand Lodge held in Baltimore, Md., in 1903, the committee reported the improvements totalled nearly \$3,000, and gave the total cost of the Home as \$50,000.

All application for admission to the Home must be made in writing on properly filled blanks furnished for the purpose, and must be signed by the applicant. The applicant will state his age, his physical condition, and the number of continuous years that he has been in good standing in the Order. All applications must be approved by the subordinate lodge of which the applicant is a member at a regular meeting. The lodge, also, to pay for the transportation and all other expenses for that brother going to or returning from the Home. Only one lodge of Elks can be established in a city. No lodge can be established outside of the United States, and none but a white male citizen of the United States is eligible to membership. No one can belong to two or more lodges at the same time. He must not be under the age of twenty-one years.

DEDICATORY EXERCISES OF THE B. P. O. ELKS' NATIONAL HOME.

Bedford City, Va., May 21, 1903.

Invocation.....Rev. Dallas Tucker
Portsmouth, O., No. 154.
Address of Welcome.....J. Lawrence Campbell
Mayor of Bedford City, Va.
Address.....Hon. A. J. Montague
Governor of Virginia, Richmond, No. 45.
Address.....Hon. John W. Daniel
United States Senator, Lynchburg, No. 231.
Address.....Frederick Warde
St. Louis, Mo., No. 9.
Transfer of Building to B. P. O. Elks.
Joseph T. Fanning

THE SUPERINTENDENT.

The first superintendent was Charles A. Tumbelson, of Baltimore, and Mrs. Tumbelson was matron. He died Feb. 8, 1912. Charles L. Mosby, of Lynchburg Lodge, succeeded him on April 1, 1912, also Mrs. Mosby as the matron. In his tours over the country, Brother Fred Warde solicited from the many lodges he visited, books for the library, and as a result of his endeavors, a room on the ground floor is set aside as a library. The books are encased in unit cases, now almost universally used in unit libraries. A card index was made by the librarian, Joseph E. Jackson. The fol-

lowing is a statement of the number of books in the library: Fiction, 994 volumes; miscellaneous, 237 volumes; biography, 93 volumes; travels and adventures, 69 volumes; Shakespeare and poetry, 70 volumes; history and reference, 184 volumes. Total, 1,645 volumes. Also a large quantity of back numbers of magazines. Among the donations to the Home from June, 1904, to June, 1905, were the following:

Oakland, Cal., Lodge No. 171, two books; also one large polished inlaid work, 11 o'clock brass gong. Chicago Lodge No. 4, a framed set of resolutions in memorial of Meade D. Detweiler, also three boxes of magazines. Erie, Pa., Lodge No. 67, one box of bound books. From Mr. and Mrs. Wm. R. Cheney, of Jeffersonville, Ind., Lodge No. 362, one large graphophone and one dozen records; also \$25 worth of new graphophone records; J. B. Allen, one box books and magazines; the Brunswick-Balke-Commer Company, one oak finished billiard table, valued at \$600. Shreveport Lodge No. 122, one box of books. New Bedford Lodge No. 73, five boxes magazines. Toledo Lodge No. 53, four boxes of books. Minneapolis Lodge No. 44, two boxes of books. Cincinnati Lodge No. 6, one Baldwin piano player. Columbus, O., Lodge No. 37, one box of books. Detroit Lodge No. 34, one case of books and magazines. St. Paul Dispatch, Minneapolis, three cases of books. Indianapolis, No. 13, two books. Chas. J. Tracey, of Baltimore Lodge No. 7, one book. Aug. Helzner, Rutty, Mead, Lodge No. 240, 16 volumes of Washington Irving's Works, 16 volumes of Charles Lever's Works, 11 volumes of Edgar Allan Poe's Works; M. E. D. Mason, a graphophone, with 26 records; Brother W. A. Watson, New York Lodge No. 1, one book; Brother W. A. Watson, two United States Maps, six memorial books—Sherman, Hanna, Cummings, Carroll, McKinley, Lincoln and Garfield; New York State Lodge, fourteen pieces of hand-some parlor furniture in golden oak and red Russian leather, cost \$1,500; Brother Chas. J. Tracey, Baltimore Lodge No. 7, one book, "Life on the Stage," by Clara Morris; Fred Warde, five volumes Edgar Allan Poe's works; W. H. Loder, Earl Strasburg Lodge, one box of illustrated papers and periodicals; W. A. Watson, New York Lodge No. 1, Navy Register for 1905; R. T. Eldridge, one package of books; Cass. Prudhomme, Billings Lodge No. 394, two cases of books, comprising sixty-six volumes; Mrs. Frank McAlhatten, of Huntington, a beautiful table cloth, from New York Lodge, a group of 112 prominent members of this lodge in photograph heads; Frank Mordant, Funk & Wagnell's Standard Dictionary, in two volumes.

RULES AND REGULATIONS.

Meals must be served at such hours as may be fixed by the Board of Governors. The dining-room shall be open one hour for each meal. Suitable meals will be sent to the rooms of those too sick to come to the dining-room. No meals will be served after the regular time for closing the dining-room has arrived. The superintendent shall make proper regulations in regard to the time for extinguishing lights. If any resident feel himself aggrieved by any action of employees, he shall lodge his complaint with the superintendent. No gambling, smoking in parlors, halls, stairways, sick rooms or in bed-rooms, or expectorating on the floors, stairs or in the halls; the use of profane or indecent language; intoxication or bringing liquors into the building will not be permitted. There shall be a resident or visiting physician.

The first brother admitted to the Home was T. Pignette, of Baltimore Lodge No. 7, admitted June 8, 1903, and up to the present time there have been one hundred and thirty-seven brothers admitted, of which thirty-four have died.

At the present there are seventy-two, ranging from fifty years to ninety years of age. Joseph E. Jackson, the first presiding officer of the Home, died March 2, 1904, at the age of 72, and was buried at the Home. He died July 12, 1903, and died at the Home March 2, 1904, aged eighty-three. His remains were taken to Philadelphia, and interment was in Mount Moriah Cemetery; John J. Parks, New York, No. 1, admitted July 24, 1903; Dr. William O'Donnell, New York, No. 1, admitted Aug. 15, 1903; William A. Allacher, Minneapolis, admitted Sept. 2, 1903; L. W. Piggott, Norfolk, No. 38, admitted Sept. 4, 1903—returned to his home; Thomas Kavanagh, Lynn, Mass., No. 117, admitted Sept. 30, 1903; E. G. Bagard, Detroit Lodge No. 84, admitted Oct. 18, 1903; Abraham Cross, Houston Lodge No. 151, admitted Dec. 15, 1903; William Renard, Denver Lodge No. 17, admitted Feb. 15, 1904—returned to his home; James M. Ward, New York, No. 1, admitted July 9, 1904—left the home 1906, died in San Francisco, Cal., Feb. 7, 1912, aged seventy-three years; James K. Collins, New York, No. 1, admitted June 4, 1904; John B. Thompson, Detroit, No. 34, admitted July 2, 1904; William H. Danvers, Washington Lodge No. 15, admitted July 28, 1904, died at home March 10, 1905, aged sixty-eight years; William H. Tully, Denver Lodge No. 17, admitted Nov. 19, 1904; Chas. A. Tracey, Baltimore Lodge, admitted Nov. 19, 1904; H. Patterson, admitted Nov. 19, 1904; Phil H. Irving, New York Lodge No. 1, admitted Feb. 23, 1905—left the home 1905, died in New York Feb. 17, 1906; E. M. Gottlieb, died at the Home July 29, 1909, aged sixty-nine years—was a member of Chicago Lodge, and served throughout the Civil War, under the name of Harry Ward, in the heavy artillery; N. D. Roberts, New York Lodge No. 1, admitted March 20, 1905—died at the Home Aug. 8, 1905; R. W. Mitchell, Portland Lodge, admitted Jan. 26, 1905; Harry D. Bradley, right name Henry Barchester, died at the Home Oct. 13, 1909, aged sixty-four; E. H. Stephens, right name Henry S. Emmes, left Actors' Home March 20, 1907, and on that date entered the National Home—died there April 13, 1909, aged sixty-one years; William Ducrow, of New York, No. 1, died at the Home Sept. 25, 1909, aged sixty-four years; Major John E. Burk, known as the

Lightning Drill Artist, admitted Oct. 27, 1909—was the designer of the first Elk badge; Frank Mordant, right name Arthur T. Markham, New York Lodge, admitted May 18, 1906—died at the Home Oct. 15, 1906, aged sixty-five years.

The residents of the Home at the present time number seventy-five.

The annual reunion of the Grand Lodge held in Portland, Ore., July 8-13, 1912.

The Grand Lodge authorized and directed the Home Commission to secure such alterations and amendments to the present plans and specifications for a new home as will reduce the cost, with its equipment, to a sum not to exceed \$250,000, and if the present plans cannot be so changed, the Commission was directed to secure new plans with the limit of cost as above stated; also that the Commission shall secure bids for construction under the altered or new plans, and report such plans and bids to the next meeting of the Grand Lodge; also that a per capita tax of twenty-five cents be imposed upon each lodge for each member upon its roll on the first day of September, 1912, payable by each lodge to the Grand Secretary not later than Oct. 10, 1912, to provide in part the funds necessary to carry out the purposes for which the said Commission was created.

Brother Arthur C. Moreland, of No. 1, and who publishes a monthly paper called *The Antler*, and who was grand secretary of the organization for twelve years, and past grand exalted ruler, says in his October number:

"The expenditure of this amount of money at Bedford City is a crime against the intelligence of the Grand Lodge and against the order generally.

"I have taken the trouble to make a pretty thorough investigation of the conditions at Bedford City, and I submit to the order the result of these inquiries.

"According to the census of 1910 the population of Bedford City, Va., was 2,400, about equally divided between Caucasians and Africans. The town produces nothing. It is a question, as much an enigma as the reason for the creation of the bedbug, why anyone located a settlement at Bedford City. Bedford is a sample of the worst form of American civilization, for it is non-progressive and afflicted with the inertia that no amount of spur—can ever induce its possessors to overcome. Its atmosphere vibrates with the monody of abortive effort; its isolation, because ideas are not propagated and thoughts not developed in a community like Bedford City. As a proof of this isolation, with the exception of an excursion to the brothers of Lynchburg Lodge one day this year, but seventy-one Elks visited the Home in the entire year. Yet here is located the Elks' National Home, where we send in exile the brothers whom we pretend to love and cherish.

"The Elks' National Home should be renamed St. Helena, for chained to the rocks are the unfortunate who, unable to continue their civil struggle of life, ask from our hands fraternity, and we give them the stones of the Peaks of Otter.

"The Home is located in a place where there are no markets, where provisions are high and there is no competition. The said provisions are of an inferior grade, because commercial travelers find no opportunity to sell first class materials in such a place. Domestic help of any but the most inferior quality is not procurable. The Home has to maintain a hospital with orderlies and an attending physician, when it could, by being located within a trolley ride of a good city, secure proper hospital provisions in such city at a cost far less than the present system demands. There are no street cars in the town, and the prospects are not encouraging, for this generation at least.

"No entertainment is provided for the brothers residing at the Home, and none could be provided except at great cost. They are dissatisfied, not because they are improperly housed or inadequately clothed and fed, but because they are isolated. It is not an answer to say that they are old, childish and crabbed, nor yet to say that the inmates of such institutions are never satisfied, no matter what may be provided for them. In the first place they are not 'inmates,' as this term is usually employed. They are our brothers, the sons of our fathers, and they are here by the generosity of the fraternity for their enjoyment in declining years. They may at times be crabbed and hard to please, but it is doubtful if any member of the order would be willing to say, after visiting the Home, that their conditions are, in the main, at least, not well founded. They are isolated, almost to the point of exile, from the fraternity, for, in the language of Caesar, as applied to the Home, 'the merchants come and go less frequently, and the brothers come and go not at all. They have no opportunity to go anywhere except to Bedford; no opportunity to enjoy a smile except those vouchsafed by the Peaks of Otter, and no opportunity to see anything except the clay dunes which characterize that part of Virginia.

"It is generally not difficult to find fault, but a very different proposition to suggest the remedy.

"Obviously the only thing to do is to abandon the present institution and erect or acquire another properly located. This statement may reverse the logical and best order of procedure, although it is open to some question. In the opinion of your Grand Exalted Ruler this matter is of supreme importance.

"We have not committed ourselves so deeply to the rebuilding of the Home in Bedford City which, with the tainted titles of some of its real estate, would be a criminal piece of folly, but that we can rescind at Rochester the action of the Grand Lodge at Atlantic City, fixing the location on the present site, and I earnestly ask my brother editors of the Elk publications to join in this crusade for the betterment of the residents of the Home, for the betterment of the disposal of the Order's funds and, above all, in the name of humanity, to see that not only those who are present residents of the Home, but of those who will, perhaps, in the hereafter, be compelled to seek its refuge, have an opportunity to bless the name of the Order rather than regret that they are forced to accept the generosity of their brothers."

I heartily coincide with Brother Moreland, and what he says is true, every word of it. I have heard of many complaints of the same by the brothers, saying they cannot understand why the Grand Lodge should have made such a selection as Bedford City, which is nothing more than a living graveyard.

OLD PROGRAMS.

Opera House, Dubuque, Ia.
May 8th, 1882.
DUNCAN & WALLER, MGRS.
WILLIE EDOLIN'S SPARKS.

Cast of Characters.

Act I—At Home.
John Antoine Binks.....Willie Edoulin
Thomas Binks.....Max Figman
Fred Binks.....W. Smith
Bob Bibbity.....Jas. T. Powers
Ruby Binks.....Alice Atherton
Grace Binks.....Lotta Belton
Maud Binks.....Mamie Rogers
Kitty Binks.....Sylvia Gerrish

Act II—Abroad.
John Antoine Binks.....Willie Edoulin
Mrs. Chillington.....Max Figman
Augustus Henfield.....W. Smith
Charles.....Jas. T. Powers
Chip Cheeky.....Alice Atherton
Wm. H. Smith.....Lotta Belton
Ruby Chillington.....Mamie Rogers
Lily Sewell.....Sylvia Gerrish
Meg Henfield.....Mamie Rogers
Violet Parachute.....Lotta Belton
Mrs. Chillington.....Sylvia Gerrish
Polly.....Sylvia Gerrish

To THE LADIES—Alice Atherton wears a \$700 dress in "Dreams; or, Bink's Photograph Gallery." It is hand painted and was done by Woolson Morse, of Boston.

Niblo's Garden.

The Grandest Theatre in the United States.
JOHN F. POOLE AND E. G. GILMORE,
Proprietors and Managers.

Re-opening Monday, August 21, '82
Will be presented for a Limited Period the
Famed Wallack's Theatre Success, the
Grand Military Spectacle,

YOUTH.

With all the Original Wallack's Scenery, Costumes, Music, Effects and Tableaux.
The Uniforms, Arms and Military Appointments Imported Expressly from England,
and 100 Regular Soldiers and Full Drum and Bugle Corps.

Frank Darlington.....Mr. Gustavus Levick
Rev. Mr. Darlington, Vicar of Beechley
(By courtesy of Madison Square Theatre)
Mr. R. F. McClannin

Officers of the Regiment.

Colonel Dalton.....Mr. G. W. Thompson
Major Reckley.....Mr. J. W. Murray
Hon. Arthur Lavender.....Mr. Wm. Morris
Captain Loverton.....Mr. P. Toole
Willie Spratley.....Mr. Forbes Dawson
Larry O'Phoe.....Mr. Frank Lamb
Tom Gardham.....Mr. George Jordan
Detective.....Mr. S. D. Du Bois
Fowler.....Mr. C. H. Day
Walter.....Mr. A. Kiny
Miss Eva Malvoile.....Miss Emma Winnet
Mrs. Darlington.....Mrs. Chas. Poole
Mrs. Walsingham.....Mrs. Fanny Addison
Alice Wenlock, Frank Darlington's
Cousin.....Miss Sarah Lascelles
Kitty Athol.....Miss Minnie Vining
Amy Athol (Cousins).....Miss C. Clervett
Hessie.....Miss Mollie Hevel
TABLEAU 1—Beechley Church. By Mr. Hughson Hawley. The Only Son.
TABLEAU 2—The Upper Thames. Changing to the Boating Cottage. By Mr. John Mazanovich. The Moth and the Flame.
TABLEAU 3—Frank's Rooms. By Mr. Philip Goatcher. The Serpent on the Hearth.
TABLEAU 4—Mrs. Walsingham's Solace. By Messrs. Goatcher and Mazanovich. Sweet Revenge.

Four years are supposed to elapse during which Frank Darlington has been confined in a convict prison and released on ticket-of-leave for meritorious and gallant conduct, having saved the chief warden from an attack by the prisoners. (A prisoner on "ticket-of-leave" is not allowed to leave the country.)

TABLEAU 5—Portsmouth Harbor, with the Ironclads and White Troop Ships. By Mr. Philip Goatcher. The Departure—
"Auld Lang Syne."

TABLEAU 6—The Entrenchment. By Mr. Mazanovich. Death of Glory.

TABLEAU 7—Beechley in Night. By Mr. Hughson Hawley. For Valor.

Monday, Sept. 11, will be presented the
Union Square Theatre Triumph.
"THE LIGHTS OF LONDON."

Providence Opera House.

GEO. HACKETT.....Manager
THOMAS A. MINNIE.....Treasurer
J. J. FISHER.....Leader of Orchestra
L. J. COUCH.....Master Mechanic
Monday Evening, Sept. 5, 1881.
LEAVITT'S GIGANTIC MINSTRELS.
M. B. LEAVITT, Solo Prop. Kit Clarke, Mr. "Good, hearty laugh is worth a thousand groans in any market."—Lamb.

FIRST GRAND DIVISION.
Chairman.....J. W. Lamont
H. J. Armstrong.....Lew Hendel
Dave Reed.....Archie Hughes
Ed. Girard.....Sam Beasley
Wm. Girard.....Chas. V. Seamon
Sam Weston.....Sam S. Sanford
Wm. Wood.....Ben Wood
Wm. West.....Wm. Weston

THE PROGRAMME.
Overture.....Leavitt's Minstrels
"Star Upon Star".....Mr. R. O. Tyrell
"Are You Going".....Mr. H. J. Armstrong
"Give Me Back My Heart".....Mr. Ernest Sinclair
"Paddy McFadden".....Mr. Archie Hughes
"The Blue Atlantic Mountains".....Mr. A. Cook
"Hail, Jerusalem, Hail".....Mr. Lew Hendel
"Only to Love".....Mr. Geo. Hammond
INTERMEDIATE DOUBLE FIRST SCENE.
Herein are presented the Great Original
Founders of Minstrelsy, The Virginia Serenaders, Exhibiting as first presented upon any stage—the first attempt at art which has become a household word in all lands—and at once demonstrating the great advance made in Modern Minstrelsy.

Dan Emmett, Violin; Dave Reed, Jawbone; Sam S. Sanford, Tambo; Archie Hughes, Bone; Sam Weston, Banjo.
THE VIRGINIA SERENADERS
"Mama's in de Cold, Cold Ground," Company
"Paddy Jim".....Sam S. Sanford
"My Old D. D.".....Dave Reed
"Walk Along, John".....Archie Hughes
"Boatsman's Chorus".....Dan Emmett

Introducing the Latest and the Interlude
DIMPSEY'S LAST STROKE
Chas. V. Seamon as Dimpsey
SECOND GRAND DIVISION
DAN EMMETT AND DAVE REED
In Their Original Specialty
WOOD AND WEST

Renowned in two worlds for their extraordinary Laughable Skatolical Mimical Double Songs and Dances.

The Celebrated Monumental Quartette
EARL, HAWLEY, HAMMOND AND WEST
In Their Original Selections
The Original and Only Four Musical Kings
WOOD, BEASLEY AND WESTON

BROTHERS
The Most Accomplished Musical Artists in the Entire Profession
The Popular Comedian
LEW BENEDICT
In His Laughable Burlesque Orations
The Peerless Grotesques
CHAS. V. SEAMON AND GIRARD

BROTHERS
The Veritable Marches
THE LEADERS
Closing with a revival of Dan Emmett's
Famous Plantation Jubilee
"DIXIE'S LAND."

Mr. Sam S. Sanford.....Stage Director
Mr. John L. Evans.....Asst. Stage Director



HISTORY OF THE ACTORS' FUND.

BY COL. T. ALLSTON BROWN.

We have often found occasion to speak of the charities of actors, and always in terms of unreserved eulogy. No class of men whatever is so charitable as that class whose earnings are so precarious, and the smallness of whose gains, except in the very exceptional cases, is even more marked than their uncertainty. In the various benefits for the Actors' Fund all our best graced actors and actresses flocked to assist. Large sums were raised, and the widows and orphans of the dead find substantial proof of the esteem in which they were held by their brethren and by the public. None of those who took part in the many performances but must have derived gratification from the thought that he or she contributed to a result in every sense desirable—has done an act of true charity, and seen that act elicit a response from the public, fresh, spontaneous and gratifying in every respect. The actors have had the opportunity of rendering a pleasant tribute to the needy, doing a substantial service to the living, and keeping alive the reputation for generosity and spontaneity of sympathy which actors for many centuries have in an exceptional degree enjoyed. It seems to be the very irony of fate that an actor, whose life is given to making the world happier and brighter through the enjoyment of his manifold gifts, should find the afternoon of his own career full of bitter disappointment and sorrow. Yet such is the history of many, very many, of those whom we call the favorites of the public.

In 1880 *The New York Dramatic Mirror* began to urge the necessity of a fund for actors and actresses, and the proposition was persistently. The views of the principal actors and actresses as expressed through a series of interviews in its columns will be found to be heartily in accord with the project. A. M. Palmer, then manager of the Union Square Theatre, New York, was the most prominent and enthusiastic supporter of the movement. In the issue of Feb. 14, 1880, *The Mirror* contained the first editorial on the subject, in which it was suggested that the managers throughout the country agree to raise a sinking fund by giving one benefit a year at each theatre, and to vote some such practical and reasonable New York manager as Lester Wallack, A. M. Palmer or J. H. Haverly into office for a year as custodian or treasurer of the fund, with a strong committee of the leading managers of the country to meet in New York every summer to supervise and audit the accounts.

On March 6 *The Mirror* announced that after St. Patrick's Day it would begin to arrange for a series of benefits to organize

THE THEATRICAL RELIEF FUND.

It stated that all that was necessary was for the managers throughout the country to agree to raise a sinking fund by giving one benefit a year at each theatre. This plan for the Relief Fund was simple and comprehensive, and imposed no great labor or expense upon any one. In subsequent issues it stated that it had not met with a single professional who was not in favor of it, nor a single manager who would not assist.

It has been stated that Lucille Adams first conceived the idea of forming an Actors' Fund, and she has been given the credit of its organization. On Jan. 14, 1882, Eliza Newton was taken to Bellevue Hospital, where she died on Feb. 7, penniless. Lucille Adams, a friend of hers, was her constant attendant, and Mollie Bernard was also an attendant. At that time it was customary for parties to go at the back door of theatres and solicit subscriptions for those who might die buried in Potter's Field. Lucille Adams, then started on her journey down the Bowery. She collected from several variety performers \$25.25. The first one to contribute was Mollie Bernard, who gave one dollar. Saml Colville donated \$15. After all of the funds had been put on ice as soon as she died. Mollie Bernard gave the first dollar towards a savings fund for distressed actors and actresses. On my way down the Bowery I met Mrs. St. John Hussey, and told her I was begging to have poor Eliza decently buried. She gave me \$5. One bless her, I am going to work hard for this cause, but suppose, like poor Eliza's funeral, some one else will claim the credit, but I don't care if I can only get it going. I feel sure it will be a great success, and I hope my part in this great charity will not be known to the public until after my death. But I could not bear the disgrace of a sister actress' body going to Potter's Field. She was a woman, and their lives are hard at the best. Eliza sleeps in a grave by herself, and in a beautiful spot on a corner where two carriage roads cross on the slope of a little hill, where there is sunshine and beautiful trees. The sun had not shone for her for many a year, but it shines on her grave now, while her soul is with God. I am sure. Her last words were: "God bless you, Lucille," and I believe he will bless me in this endeavor to get a fund for our poor performers. Mr. Colville said if we get it up all the theatres would help. He said also that the Actors' Fund would be a better title than the one I named.

Eliza Newton was an English lady, the cousin of John H. Selwyn. She was buried in Evergreens Cemetery.

Lucille Adams died Aug. 11, 1893, in Bellevue Hospital, under circumstances very similar to the death of Eliza Newton, not only in the room, but in close proximity to the bed in which poor Eliza breathed her last.

Lucille Matilda Adams was buried in the Actors' Fund plot. The remains were disinterred in April, 1894, and conveyed to Harrisburg, Pa., and buried beside her mother.

Mollie Bernard died in St. Luke's Hospital, Philadelphia, Feb. 17, 1908.

THE FIRST MEETING OF MANAGERS.

On March 12, 1882, a meeting of the managers of New York and Brooklyn was held at the Morton House (East side of Broadway, corner of Fourteenth Street), to discuss a plan of organization. On March 13 appeared in *The Mirror* an editorial plea, headed:

THE ACTORS' RELIEF FUND.

and in the subsequent issue of March 20, the prospective organization was first called.

THE ACTORS' FUND.

Society for the Reformation of Juvenile Delinquents. Senator Grady presented the bill to the legislature at Albany, and it was passed. The money paid for theatre licenses by the New York managers was placed in the hands of the New York Board of Estimates and Apportionments for distribution.

BENEFIT OF APRIL 12, 1883.

A benefit was given at the Star (formerly Wallack's) Theatre on April 12, 1883, when "The Shaughraun" was acted, with P. A. Anderson as Corry Kinchela, Mme. Ponis as Mrs. O'Kelly, Sadie Martinot as Moya, Ellie Wilton as Claire. In 1883 John Matthews was appointed Almoner of the Fund, also investigating agent, in which capacity he visited the sick and needy for twelve years. He was found dead in bed Jan. 10, 1905. He died from heart failure.

Henry C. Miner succeeded Lester Wallack as president in 1884, and the year following A. M. Palmer was made president.

A TRIPLE BENEFIT.

A triple performance took place Feb. 4, 1886, under the management of Augustin Daly, with the co-operation of A. M. Palmer and Lester Wallack. Wallack's company appeared at 2 o'clock, in the second act of "The Rivals," and at 3 o'clock did the fourth act of "The Rivals" at Daly's Theatre, and at 4 o'clock they appeared at the Madison Square Theatre in the last act of "The Rivals." Mr. Palmer's company did the first act of "Engaged," and at 2 o'clock they appeared at Wallack's Theatre in the second act of "Engaged," and at Daly's Theatre in the last act of "Engaged." Daly's company appeared at Daly's Theatre at 2 o'clock in the first act of "Love on Crutches," at 3 o'clock they appeared at the Madison Square Theatre in the second act of "Love on Crutches," and at 4 o'clock they did the last act of "Love on Crutches" at Wallack's Theatre. Mr. Daly addressed the audience at the Madison Square Theatre; Mr. Wallack at Daly's, and Palmer at Wallack's. Reserved seats were \$2, good for either theatre.

DEDICATION OF THE MONUMENT.

The dedication of the memorial monument in Evergreens Cemetery, Brooklyn, N. Y., was celebrated June 6, 1887. An appeal had been made to the members of the profession to contribute the sum of \$2,500 necessary to complete the monument. In four weeks the sum of \$3,192.20 was raised. Subscriptions continued and amounted to \$4,564.40.

THE FOURTH ANNUAL MEETING.

Was held at Union Square Theatre, and Albert Marshall Palmer was elected president, and Harrison Grey Flake, the secretary. In 1889 A. M. Palmer died of apoplexy March 7, 1905. He held the office of president for fourteen years. The interment was at Stamford, Conn., his summer home. Aged sixty-seven years. He was a member of the Goethe Society of Players, of the Lambs Club, Union League, the Drama Society, and did much work for the advancement of the Actors' Fund. At a public meeting held June 5, 1888, President Palmer stated that the fund was in a flourishing condition. It had paid out in six years nearly \$66,000 for relief and burial expenses, and had on hand \$70,000. Mr. William Harris was first made treasurer May 15, 1900, and continued to fill that position until May, 1906.

MADISON SQUARE GARDEN FAIR.

A fair was held at Madison Square Garden, May 2, 1892 for one week. Before the doors were opened over \$75,000 had been collected. The total receipts were \$186,560.61.

THE RICHARD MANSFIELD BENEFIT.

On Jan. 21, 1902, Mr. Mansfield gave a matinee benefit at the Herald Square Theatre, and the receipts were \$5,510. The benefit was given by an individual benefit. There have been larger receipts when many celebrated players contributed to the performance, but never when any one star appeared. There was a benefit given in Chicago, Ill., when the late Henry Irving, the various other prominent players appeared, and the receipts were \$7,000.

Henry C. Miner was the executive officer of the fair. The patrons of the undertaking numbered such prominent people as Grover Cleveland, Chauncey Depew, Cornelius Vanderbilt, Edwin Booth, and others.

THE LITTLE FAIR.

To dispose of the articles not sold, "The Little Fair" was held the week following, and netted over \$6,000. Among the contributions were several landscapes, one of which was sold for \$500. Queen Victoria donated a photograph of herself. Men like George Jay Gould and Cornelius Vanderbilt contributed \$1,000 each. Adeline Patti made a doll; Clara Morris made a tablecloth.

THE MME. BERNHARDT BENEFIT.

Sarah Bernhardt gave a benefit performance at the Metropolitan Opera House, April 21, 1892. Various other managers gave benefit performances. Lotta Crabtree donated a punch bowl valued at \$2,000. Mme. Modjeska sent \$500; Mme. Herrmann contributed a cobweb skirt and a pair of silk stockings said once belonged to Empress Josephine.

THE ORIGIN OF THE TEN CENT FUND.

In March, 1893, A. M. Palmer decided that whoever received a complimentary ticket for a theatre should pay ten cents for each ticket, said sum to be for the Actors' Fund. "I reckon," said he, "that there are about eight hundred theatres in this country. Suppose one hundred theatres agree to follow my plan. A low estimate would be ten passes a day in each of them. That would mean a contribution of \$100 a day, or \$30,000 a year to the fund. The most we have ever been able to realize from benefits has been \$16,000 a year." The plan went into effect at the Union Square Theatre, March 6. Among the first to pay were Mrs. Lester Wallack and Henry Greenwall. Manager Rosenquest tried

the scheme at the Bijou Theatre the following night. This idea was credited to A. M. Palmer, but this is not so, as Heinrich Cornfield four years previous suggested this plan. The plan had been in successful operation in Germany for several years.

THE ACTORS' FUND HOME.

For many years the fund was desirous of establishing an actors' home for the aged and infirm managers, actors and actresses. The project was discussed at the annual meetings by Palmer, Louis Aldrich, and many others. But to Aldrich, more than any one else, belongs the credit, for he was one of the most active members. He was first vice-president for eleven years—from June 7, 1887, to June, 1897. Then he was made president, a position he filled from June, 1887, to June, 1901. After raising funds to build the home, he resigned his office, owing to ill health. He died June 17, 1901, at the home of his son-in-law, at Kennebunkport, Me. The body was taken to Boston, Mass., and the remains taken to Forrest Hills. His last public appearance was at the Academy of Music, New York, week of Feb. 13, 1899, in "Her Atone-ment."

AL. HAYMAN GIVES HIS CHECK FOR \$10,000.

At the nineteenth meeting, in May, 1900, Al. Hayman sent to *The New York Herald*, it was announced, a check for \$10,000, to be given for the purpose of establishing an Actors' Home on condition that \$50,000 additional be subscribed by actors and managers. It was then as a basis upon which to work. Louis Aldrich influenced several persons to send subscriptions to *The Herald*.

The subscription closed June 2, with a grand total of \$62,079.25, collected in fifteen days. A little secret is connected with the gift of Mr. Hayman. When he gave *The Herald* his check, he was asked by *The Herald* for how long a time was it to be held, waiting for the full sum? "It will be subscribed speedily," said Mr. Hayman, "and you will not doubt pay it over to the fund in a few weeks. But I wish to place it with Joseph J. Jefferson, the following understanding, which there is no necessity of publishing now. I wish to donate this as a nucleus for a Home Fund anyway—\$50,000 or not. If the fifty, good; pay it over. If it is not raised, pay over all the same. And, as I am going to Europe, shortly, I leave with *The Herald* the authorization to hand it over to the Home Fund in any event." That is the full story of the deposit of the \$10,000 with *The Herald* by Mr. Hayman.

LIST OF SUBSCRIBERS.

Al. Hayman	\$10,000
Maurice Grau	1,000
Joseph J. Jefferson	1,000
Jacob Litt's company	1,000
William Gillette	1,000
J. D. per Al. Hayman	1,000
Members of Lambs' Club	1,350
Henry Dazian	1,000
C. Frohman	5,000
Wm. H. C. Madison Square	1,000
Francis Wilson	1,000
Daniel Frohman	1,000
Weber and Fields	1,000
George J. Gould	1,000
Mrs. George J. Gould	1,000
Jacob Litt	1,000
Robert Dunlap	1,000
Frank W. Sargent	1,000
Erlander, Henry Irving, John Drew, Nat Goodwin, Mr. and Mrs. Wm. A. Brady, Edwin Forrest, Lodge of Actors, Nixon & Zimmerman, Denham Thompson, E. A. Sothorn, A. H. Hummel, Eugene Tompkins, Aug. Pitou and Chauncey Reed, Tony Pastor, Mrs. Ida Smith, Wm. Hopper, B. F. Keith, P. F. Proctor, Lotta, Viola Allen, Chas. H. Spalding, \$500 each; "Quo Vadis" Co., \$416.75; Hoyt & McKee, \$300; members of New York Stock Exchange, \$301; Mr. and Mrs. Joseph Grismer, Hammerstein company, Harry Greenleaf company, New York Lodge B. F. E. Elks, Wm. Davis, Henry Miller, Harry J. Powers, Henry Savage, A. A. Stewart, Strobilograph company, New York Democratic Club, W. W. Cole, \$250 each; Harry Rainforth, \$150; W. J. Ferguson, Mrs. Leslie Carter, David Belasco, A. E. Harris, Lilian Russell, "American Beauty" company, in London; George W. McLellan, Mr. and Mrs. J. K. Hackett, Sadie Martinot, Ettie Henderson, Louis Aldrich, Roland Reed, Rose Coghlan, Mr. and Mrs. Louis Mann, Joseph Brooks, Amelia Blum, Annie Russell, May Irwin, Mrs. Roberts, Broadway, Thomas B. Clarke, John W. Albaugh, Frank Howe Jr., John J. McNally, Olga Netherale, Harlem Opera House, James Everard, R. M. Field, Joseph Arthur, Perugini, H. V. Donnelly, E. M. Holland, Frank T. Hutton, E. F. Albee, James O'Neill, Victor Herbert, Cora Tanner, Julia Marlowe, Mahler, Broadway, Oliver Don Byron, Catherine Daly, M. Witmark & Sons, M. H. Hudson, Joseph H. Wallack, \$100 each; Jeff De Angelis, Elita Proctor Otis, J. E. Dodson, James T. Powers, D. H. Harkins, Millie Thorne, Franklin, Regal, Knickerbocker Auction Rooms, Ralph Delmore, John Burke, Louis James, David Warfield, Frank Burbeck and Vincent Serrano, Marshall P. Wilder, Wm. Winter Jefferson, J. Bard Worrell, Annie Yeamans, Joseph W. Jefferson, Charles B. Jefferson, Thomas Jefferson, J. F. Keefe, Thos. Seabrooke, Wilkes-Barre Lodge of Elks, A. A. Adams, A. Langstadter, Bertha Galland, Wm. Morris, \$25 each; "Dairy Farm" Co., \$35; Actors' Fund Staff \$40, A. M. Palmer, Wellington Walton, Rose and Sands, Emily Rigi, C. P. Flocton, \$20 each; J. Cohan, J. F. Henderson, Julian Mitchell, Josephine Lovett, Mrs. W. J. Jones, Hope Booth, \$15 each; Norman J. Norman, Richard Carle, Louis Wesley, Dore Davidson, Howard Gould, William Beach, Emmett C. King, Charles G. Craig, Cuyler Hastings, Frank E. Aiken, Mr. and Mrs. Frank Losee, Frank Mordant, Mr. and Mrs. Morris, Bruce McKee, Charles B. Welles, Lee Harrison, Wm. F. Hartley, J. W. Lewis, Richard Battin, Louisa Eldridge, Maurice Gilroy, George Backus, Geo. W. Floyd, Wm. Whitten, Nannette Comstock, Joseph Byron, Dora Goldthwaite, Harry Macdonough, Frances H. McClain, Eugene J. Hirsch, Frank Henderson, Geo. Woodward, Jesse K. Bayla, Quincy Kilby, Mr. and Mrs. Grant Stewart, Rowland Buckstone, Eva Williams, McCove and Murphy, Franklin Roberts, Wilson S. Ross, John J. Talley, Hattie Russell, George Caine, "E. K.," \$10 each, I. Harville, Mrs. Sol Smith, Steve Maley, Edyth Totten, Minnie Dupree, Mand Monroe, Henri Laurent, E. S. Brigham, Alfred Hudson, Anna Ditchett, Thomas McGrath, \$5 each. W. Dick and Annie Harrison, \$4. Nell Gray, \$3. Jennie Christie, \$2. Nellie Markell, Elma Smith, Adice Brown, \$1 each, and various others.	

DEDICATION OF THE ACTORS' HOME.

The Home is located at West New Brighton, Staten Island, and is reached by the Staten Island ferry, foot of Broadway, New York, to Staten Island. About a half an hour's ride, then a trolley car will take you within twenty minutes' walk, or the steam cars to West New Brighton, then half an hour's walk will take one to the Home. In 1856 the property, consisting of seventeen acres, was acquired by Oakley Beach, who called it Beachwood. It came into the possession of Richard Penn Smith about 1865. The house was torn down and a new one erected for the Home. The house is four stories high, and is built of gray plaster. The exterior is most attractive, and looks more like a country clubhouse than an institution. On the first floor, opening upon the broad hallway, are the executive offices, reception, dining and sitting rooms, the library and several sleeping rooms. In the basement are billiard and card rooms, the kitchen, laundry, store-

rooms and the servants' dining room. In the smoking room is a large frame of photographs, the heads of many prominent actors and actresses who have died. It contains 1,000 portraits. The frame measures 50x60 inches, was made and presented to the Home in December, 1903, by the writer. Each portrait is numbered and a book stating date of death and place accompanies it. The second story is given up to sleeping rooms and bathrooms—there being a bathroom to every four rooms. There are in all forty-two sleeping rooms. The building is fitted up with steam heating apparatus and electric bells. The land upon which the Home is situated, the Home itself, together with all its furniture and properties, being the free gift of the Actors' Fund, there shall never be made any charge of any nature whatsoever for housing or clothing, taking care of the sick, or those who may be admitted to said Home. Applicants for admission must have gained his or her livelihood solely by acting, singing, dancing, managing or performing in theatres, music halls or circuses. Male applicants must be over sixty years of age, and female applicants over fifty-five. They must be unable to pursue their profession, and must be free from incurable or contagious disease. The house cost over \$27,000. Behind the house, and down in the valley is a lake. The guests assemble at the meals as one family. Breakfast at eight o'clock, and then receive their mail. Dinner at one; then play cards or billiards, and the women sew or play the piano. Every Saturday before breakfast the superintendent pays each guest fifty cents to provide for his or her little wants during the week. Guests are free to go to New York to visit friends for a reasonable time, but when away reports must be made regularly at the home. Once entered the home a guest cannot thereafter appear on the stage or take a part in any professional work for compensation. When they want clothing they have only to apply to the superintendent or matron. They then are told to go to the stores and make the purchase, the superintendent merely fixing a limit to the price. The following is a copy of the dedicatory program:

DEDICATION OF THE ACTORS' FUND HOME Thursday, May 8, 1902, at 3 o'clock The house has been erected by and belongs to the ACTORS' FUND OF AMERICA PROGRAMME.

1.—Music.
2.—Prayer by the Rev. Dr. Houghton.
3.—Address by Joseph Jefferson.
4.—Address by Bishop H. C. Potter.
5.—Music.
The music, under the direction of Wm. Furst, and the musicians are volunteers from the orchestras of the following named theatres:
Knickerbocker, Criterion,
Garden, Savoy,
Empire, Wallack's,
Garrick, Daly's,
Madison Square.
BOARD OF GOVERNORS.
Joseph Jefferson, Harry Powers,
Richard Mansfield, E. H. Schern,
Francis Wilson, William H. Crane,
Charles Frohman, Maurice Grau,
Marc Klaw, Daniel Frohman,
James K. Hackett, Frank W. Sanger,
William A. Brady, Tony Pastor,
Jacob Litt, De Wolf Hopper.

Considerable surprise was manifest over Joseph Jefferson's address. He made no mention of Louis Aldrich's name. Dora Thaw wrote a letter to *The New York Herald* as follows:

"TO THE EDITOR OF THE HERALD:—
"I have addressed this open letter to Mr. Joseph Jefferson:

"Dear Sir:—How could a man of your years and experience and appreciation address an assemblage on the great advantages of an 'Actors' Home' and totally ignore the name of the projector, whose work for it resulted in illness and the taking off of a noble, unselfish man, and one who was personally known to you as well, and had exchanged ideas with you on the philosophy of life and the inevitable end? 'My God! Are we so soon forgotten when we are gone?' You know these lines so well. Surely if you can be so forgetful someone should be near to remind you that honor should be given where honor is due."

"I am indeed sorry that it should be necessary so soon as this to begin to ask anyone to pay a proper tribute to the memory of Louis Aldrich, and from an actor in the profession he so dearly loved. Truly yours,
GOLDTHWAITE.

"New York, May 9, 1902."

Commenting on the above *The Herald* said: "Mr. Joseph Jefferson was the orator of the day at the dedication of the Actors' Home, at West New Brighton, S. I., on Thursday, and his failure to allude in his address to the fact that it was the late Mr. Louis Aldrich who was the originator of the scheme to build such a home and that it was largely due to his efforts that the necessary funds for the project had been secured was noticed by many who attended the exercises, and was the subject of much comment in the theatrical circles yesterday. When told that the foregoing letter of Miss Goldthwaite, a well known actress, had been received by *The Herald*, Mr. Jefferson expressed the utmost concern and regret."

"The truth of the matter is," said he, "I forgot to speak of Mr. Aldrich. He was my friend, and I respected him in life and I honor his memory now that he is dead. I intended to speak of him, of course; but when I got up before those thousands of people in the open air, much that I intended to say went from me. I cannot say how deeply I regret the omission of Mr. Aldrich's name from my address, and my only excuse is a failure of memory in unaccustomed surroundings."

On Saturday, May 10, the little group of aged and infirm players who had the honor to be the first inmates of the Home were Eugene F. Eberle, John Stevens, G. G. Marsh, Mrs. C. B. Holmes, Harry Hapgood, Burnell Rannels, John G. ("Daddy") Bauer, Add. Weaver and Marie Chester.

Eugene F. Eberle was the first guest. By reason of a rule established by Sherry Corby that each newcomer shall have his or her choice of any of the vacant rooms, Mr. Eberle enjoyed an extraordinary privilege. Mr. Eberle had a stroke of paralysis and was placed by the Fund in the Home for incurables at Fordham.

THE FIRST SUPERINTENDENT.

Sheridan Corby was appointed superintendent and Mrs. Corby was made matron. He died Jan. 8, 1904, from Bright's disease, aged sixty-nine years.

Charles W. Allison succeeded Sherry Corby as superintendent, commencing Feb. 12, 1904, and retired March 22, 1906. The next one was Robert E. Stevens, the well known manager. He took hold March 24, 1906, and resigned Sept. 30, 1909. The present superintendent is G. C. Bateau.

The report of the secretary for the first year showed a disbursement of \$12,349.07. The next and second fair was held at the Metropolitan Opera House, May 4, 1907.

FAIR AT MADISON SQUARE GARDEN.

In May, 1909, there was a vote for the most popular actress and actor. The Georgia Cayvan diamond necklace was won by Bonita, who had 22,511 votes. Ethel Barrymore had 10,045 votes. George M. Cohan won the prize of a silver loving cup, having received the most votes, 11,610. The vote for the most popular non-professional

woman, Mrs. Henry B. Harris was the victor. The prize was a crystal and silver vase. To the most popular woman dramatist, Margaret Mayo won the \$20,000 diamond necklace; Virginia Harwood won the piano. The receipts amounted to \$67,000. The expenses were \$21,000.

THE TWENTY-EIGHTH MEETING

Was held May 10, 1909, at the Gaiety Theatre, Joseph Grimmer presiding. The receipts for May 1, 1908, to May 1, 1909, were \$33,703.35. Disbursements, \$49,394.18.

The next Actors' Fund Fair was held May, 1910, at Seventy-second Regiment Armory.

At the annual meeting of the Actors' Fund, held May 24, 1910, the president, Daniel Frohman, made the following statement:

"I have just received a statement of the approximate result of the fair, which, all told, will indicate that we shall make a net profit of considerably over \$100,000."

THE THIRTIETH ANNUAL MEETING

Was held May 9, 1911, at the Gaiety Theatre, Dan Frohman in the chair. The receipts for the year were \$27,799.28; disbursements, \$62,436.90; paid for relief, \$33,741.12; for funerals, \$3,134.25.

THIRTY-FIRST ANNUAL MEETING

Took place at Hudson Theatre, Tuesday, May 14, 1912.

FINANCIAL STATEMENT.

May 1, 1911, to May 1, 1912.

May 1, 1911. Balance on hand... \$24,843.60

RECEIPTS.

Dues... \$3,184.00

Life Membership... 200.00

Ten Cent Tax Stamp... 2,651.89

Donations... 1,038.60

Donations to Actors' Fund... 1,255.00

Home... 212.50

Actors' Fund Fair Program (1910)... 212.50

Benefits... 276.10

Hudson Theatre, N. Y... 3,461.91

Century Theatre, N. Y... 6,000.00

Interest Henry Howard Paul Estate (July 1-Nov. 13)... 68.00

Interest on Investments... 6,300.00

Interest on Bank Deposits... 349.97

Interest from Hoyt Estate... 560.00

Insurance on Life of Frank Wise... 96.75

Unused Appropriations... 337.00

Refund on Bloomingdale Hospital on Account of Transfer of Patient... 35.50

Allowance on Casket by Undertaker... 15.00

Amount Transferred from Petty Cash to Bank... 16.66

Loan Commercial Trust Co. Jan. 15... 10,000.00

Loan Commercial Trust Co. March 31... 10,000.00

...\$46,012.87

...\$70,856.47

DISBURSEMENTS.

General Relief to the Destitute... \$14,944.60

Transportation Relief Patients... 102.36

Clothing... 48.97

Hospital and Cases of Illness... 15,739.20

Doctors and Medicines... 598.18

Burial Account: Interments... 2,991.24

Care of Cemetery... 64.50

Headstones... 269.00

Maintenance of Home... 3,324.74

Henry Howard Paul Memorial Fund, to Invest... 14,247.07

Interest on Loans, Commercial Trust Co... 5,985.50

Trust Co... 293.06

Rent of Offices... 1,299.96

Estimated Value of Actors' Fund Home and Grounds... \$140,000.00

Mamaronck Lots, Valued at... 600.00

Real Estate Total... \$140,600.00

New York City Bonds... \$80,200.00

New York City Bonds... \$3,256.25

New York City Bonds... 21,510.00

New York City Bonds... 39,524.32

Henry Howard Paul Estate... \$194,490.57

Total... \$341,090.57

Our plot at Evergreen Cemetery, for which we paid \$13,000, and in which we have 710 interments, is still about one-third vacant.

One set of items I have omitted, because they came too late to be included in this statement—8 of two benefits.

Actors' Fund Benefit, Chicago... \$1,933.41

Actors' Fund Benefit, Boston... \$4,038.18

Actors' Fund Fair Program, May, 1910 (Balance)... 200.00

Total... \$6,171.59

Also a Request by the Late Marie Stuart of... 5,000.00

Making a Total not mentioned in this Financial Statement of... \$11,171.63

On the first of October, 1911, your committee appointed a new Superintendent and Matron for the Home, George H. Huteau and his wife, Mrs. May Buteau.

During the past year, an average of 80 professionals per week has been taken care of by the Fund, outside of the number at the Actors' Fund Home. In the Home there are 35 guests at present. And the following number were cared for in hospitals and paid for by the month: 7 in the Home for incurables; 2 in the Brunswick Home; 1 in Central Islip Asylum; 1 in Middletown Asylum; 1 in a Hartford Home; 1 in a Yonkers hospital, and 1 in San Francisco.

An election was held, and for the first time in twelve years there were two tickets in the field, known respectively as the "regular" and the "independent." The election was as follows:

Daniel Frohman, president (who was first made president May 10, 1904); Joseph R. Grimmer, first vice president; F. F. Mackay, second vice president; William H. Harris, secretary; J. J. Armstrong, Francis Wilson, Walter Vincent, David Warfield, Milton Aborn and Samuel Scribner, directors for one year; Charles Burnham, Henry W. Savage, Percy G. Williams, Charles Dickson, Hollis Cooley and Augustus Thomas, for two years; Harrison Grey Fiske, Ralph Delmore, Milton Nobles, Harry Harwood, Joseph Brooks, Milton Nobles, Marc Klaw and Harry Harwood, for one year.

Theo Bromley retired from the assistant secretaryship June 3, 1911, and was succeeded by W. C. Austin, and Wm. H. Young, investigating agent. The business offices were in West Forty-second street, near Sixth Avenue; then in the Gaiety Theatre, Broadway and Forty-sixth street.

The association has regular representatives in San Francisco, Cal.; Chicago, New Orleans, St. Louis, Minneapolis, St. Paul, Galveston, Richmond, Kansas City, Denver, Cincinnati, Cleveland, Syracuse, Los Angeles and Milwaukee.

NECROLOGY.

Kate Singleton, admitted Sept. 5, 1902. Found dead in bed Oct. 31, 1904. Aged sixty.

Burnell Runnels, admitted May 10, 1902. Died Feb. 2, 1908.

Add Weaver, the old time minstrel, died Feb. 2, 1903, at the Smith's Infirmary, Staten Island. He was removed from the Home three weeks previous. He was seventy years of age.

Eliza Young entered the Home June 22, 1902. Died Aug. 10, 1902.

John C. Walsh was the second person admitted. He died June 18, 1903.

Mme. Romana Magdalena Jancuszek. Admitted May 9, 1904. Was placed in the Brunswick Home, at Amityville, Aug. 2, 1904, and died there Nov. 28, 1904. Was buried in the Actors' Fund plot, Evergreens, in front of the monument and next to the grave of the veteran actor, Charles W. Coultick.

Fernando Fleury, admitted Sept. 27, 1902. Died Dec. 22, 1903. Was born in Germany. May Chester taken to the Home for incurables, with locomotor ataxia, Oct. 27, 1902, where she is at present. Her right name is Russa.

Henry Augustus Langdon, admitted November, 1902. Died in Smith's Infirmary, April 10, 1910. His remains were taken to Philadelphia for interment.

H. W. Montgomery, admitted Dec. 31, 1903. Died June 20, 1908.

John F. Dailey, admitted Oct. 27, 1904; left May 17, 1905, and went to acting once more. Died in Duluth, Minn., March, 1910, aged sixty-five years.

Mary Myers, admitted 1895. Died March 23, 1907.

John Foster, an old time clown, died at the Home May 26, 1906.

Mr. and Mrs. George Sydney, admitted March 25, 1905. George Sydney left the Home June 29, 1907, and went into the railroad business in Brooklyn. He died Sept. 27, 1907. Mrs. Sydney returned to the Home and died Dec. 23, 1910.

Archibald Couper admitted early in 1906. Remained but a short time, as his wife (Eleanor Merron) took him to Middletown, N. Y., where he died Oct. 2, 1906. He had been totally blind since 1896.

Sydney Couper admitted April 20, 1893. Resigned Nov. 29, 1905, entered the Edwin Forrest Home June 25, 1908.

May Roberts died Dec. 16, 1908. Admitted Aug. 27, 1907. Aged 65 years.

Sam H. Verney admitted May 5, 1906, died there Feb. 18, 1909.

Robert Marsh (formerly manager of Marsh Troupe) died in Troy, N. Y., Jan. 1, 1908. He had been a guest for some time.

William Booke died in St. Vincent's Hospital, New York, Oct. 17, 1910, aged sixty-six years. He entered the home in 1905.

Joseph P. Keefe died at the Home June 4, 1909.

Harry Verney, admitted July 27, 1908. Died Aug. 20, 1908, aged sixty-five years.

Mervyn Dallas, admitted Feb. 17, 1905. Left there April 11, 1908. Was found dead in bed in New York Jan. 23, 1911.

Agnes Hampton died at the Home of Incurables June 18, 1904, aged seventy-five years. She had been under the care of the Fund for more than eighteen years.

Frank Wise, admitted March 2, 1911. Died July 24, 1911.

Rose Eytine was admitted to the Home Jan. 7, 1909, resigned March 8, 1909 (but was under the care of the Fund continuously up to the time of her death). She died at the Brunswick Home, Amityville, L. I., Dec. 20, 1911; buried from the Little Church Around the Corner, and interred in the Fund plot, Evergreens Cemetery, Brooklyn, N. Y. Aged seventy-four.

Effie Gorman, admitted June 26, 1909. Taken to Smith Infirmary Oct. 19, 1912.

Edward P. Wilks died Jan. 23, 1910.

Harry Haggood died at a hospital on Staten Island, July 1, 1910.

Elizabeth Holmes died in the Smith Infirmary, April 4, 1910.

Charles Gonzales died in Smith's Infirmary, July, 1912.

William Marble and wife admitted June 10, 1910. He was removed June 28, 1912, to the infirmary, where he died Sept. 13, 1912.

George Walter Pike died March 14, 1912, aged eighty-three years.

Mrs. Sarah Forrester, widow of old Nick Forrester, died at Amityville Sept. 16, 1910, aged seventy-seven years.

John ("Daddy") Bauer died at St. Vincent's Hospital, New York, Jan. 20, 1912, aged eighty-nine years. He was admitted to the Home May 10, 1902. He was at the Home eight years.

Mary Taylor, widow of Clifton W. Taylor, died at Smith's Infirmary July 15, 1912.

Thomas J. Langdon, entered Dec. 24, 1909. Langdon was taken to the Brunswick Home, Nov. 18, 1912.

Chas. McGreevey was taken to Brunswick Home Feb. 8, 1908.

William Beach was taken to Home for Incurables Sept. 30, 1912.

William Marble, son of Danforth Marble, died Sept. 13, 1912, aged 72.

Harry D. Clifton (right name H. C. Dilk) died at St. Vincent's Hospital, Staten Island, Dec. 8, 1912. He had been removed a week previous from the Home.

May Sicile was taken to Brunswick Home May 10, 1912.

Gilbert Sherwood (brother of Ben Sherwood) taken to Brunswick Home May 18, 1912.

J. McCurdy taken to Brunswick Home Dec. 15, 1904.

Elizabeth Llewellyn, an old timer, was admitted Aug. 13, 1906. Died at Actor's Home, Jan. 27, 1907.

Charles J. Edmonds was taken ill at the Actors' Home Nov. 17, 1912, and taken to Smith's Infirmary, where he died shortly after his arrival. He was admitted to Actors' Home March 18, 1910. Aged 69.

THE PRESENT INMATES.

The following is a list of the present guests at the Home, up to December, 1912, and the date of their admission:

Will J. Gilbert, entered May 13, 1902.

Leon J. Vincent, entered Dec. 22, 1902.

Jennie Parker, entered June 27, 1903.

Antonio Roig, entered Nov. 27, 1904.

Marion P. Clifton, entered Nov. 30, 1904.

Sam K. Chester and Mrs. Sam K. Chester, entered Oct. 16, 1905.

Charles A. Morris, entered Nov. 9, 1906.

Jennie Fisher, entered Jan. 5, 1907.

Sarah Brennan, entered June 3, 1907.

Gabrielle McK. Campbell, entered March 25, 1908.

Harry J. Irving, entered July 6, 1908.

Charles Morton and Mrs. Ada Morton, entered Oct. 3, 1908.

Fred A. Dubois, entered Oct. 19, 1908.

Nannie Cotter, entered Jan. 12, 1909.

Isaac Gardner Withers, entered March 29, 1909.

Nellie Tannehill, entered April 3, 1909.

Minnie Oscar Gray was admitted Dec. 2, 1909.

Alfred William Maffin, entered Sept. 10, 1909.

Mrs. W. T. Stephens, entered Dec. 6, 1909.

W. T. Stephens, entered July 14, 1910.

Richard ("Dick") Russell was admitted to Actors' Home Oct. 28, 1912.

Virginia Buchanan, entered June 4, 1910.

Mrs. Wm. Marble, entered June 17, 1910.

Rosena Newville, entered Aug. 4, 1910.

Louis de Schmidt, entered Sept. 10, 1910.

Marie Jackson, entered Oct. 7, 1910.

Elizabeth Morgan, entered Feb. 19, 1911.

Gus Bruno, entered April 12, 1912.

William West, entered Aug. 2, 1912.

Rees Davies admitted Nov. 7, 1912.

Charles J. Kline, admitted Dec. 21, 1912.

At the monthly meeting of the Fund, held at their rooms in the Gaiety Theatre Building, in November, it was decided to hold their next fair in May, 1914. The executive committee reported that the fund was taking care of one hundred and forty cases of distress.

The new quarters of the Fund are on the ninth floor of the Longacre Building, at Forty-second Street and Broadway, to which the offices were moved on Dec. 24, 1912.

STORIES OF JOHN STETSON.

BY ROBERT GRAU.

John Stetson was a theatrical manager of the period from 1868 to 1890. He was a sort of male Mrs. Malaprop, but he was one of the shrewdest showmen this country has ever produced, and the first theatrical manager to reach the distinction of becoming a millionaire.

A great many of the stories told of Stetson were either untrue or exaggerated, but there were enough that were true to make interesting reading at this time. Stetson hailed from Boston, where he managed theatres for a quarter of a century. His career was a notable one in that he made few failures and a plethora of successes. Woe to the star, however, who failed to draw crowds under his management! In fact, most of the stories worth telling of the Boston manager were to do with his attitude toward those whose business relations with him were unprofitable.

Once the famous actress, Mrs. D. P. Bowers, played an engagement at Stetson's Globe Theatre, and the management had large posters printed on which only the letters D. P. B. were visible from afar. One of these posters was conspicuous directly opposite the theatre, and on a certain matinee day, when Stetson was parading the foyer of the theatre in an ill humor, he was accosted by a stranger who inquired of him if he was "one of the troupe." Stetson answered abruptly:

"No, I am the proprietor here. What's it of your business, anyway?"

"I was merely curious as to what those letters stood for—D. P. B.?"

"Damn'd if I know," replied Stetson, "but I think they stand for DAMN'D POOR BUSINESS!"

On another occasion Lillian Olcott, a society woman, was playing an engagement in Sardon's "Theodora." The billboards in front of the theatre were covered with posters, showing Theodora on the point of entering a cage wherein were three man-eating lions. These posters attracted much attention, but business was not as large as Stetson would have it, so that when a prospective patron asked him if it was a good play, he answered coldly:

"Guess so."

"Are those real lions?"

"Yes," replied Stetson.

"Does Theodora really enter the cage with them?" asked the curious one.

"No, but I wish she would."

Once Stetson was called to Chicago, where one of his attractions, James O'Neil, was playing an engagement at McVicker's Theatre, in "Monte Cristo." On reaching the Windy City, Stetson went direct to the theatre in an ill humor; on nearing the theatre he observed a large sign, reading as follows:

MATINEE TO-DAY AT 2 SHARP.

It happened that the business manager of the theatre's name was Jacob Sharp, and Stetson regarded the sign as a punishment on his part, whereas the sign was meant to indicate that the matinee would begin promptly at 2 p. m.

Proceeding at once to the box-office without extending greetings to any one, he shouted:

"This man Sharp has a nerve! Take that sign in at once!"

MATINEE TO-DAY AT 2 SHARP.

The following story would not be credited even to Stetson in this enlightened era, nevertheless the writer is in a position to vouch for its accuracy.

The late Salmi Morse was a great dreamer and his greatest dream was "Fascinating Play," which he had produced in California without interference, but when he came to New York after expending a fortune on the costumes and scenery, the authorities refused to allow the performance to be given, claiming that it would tend to the majority. Morse was about to give up, when Stetson came on from Boston with the idea to make the production if he found on investigation it was worthy. Locating Morse in a hall on West Twenty-third Street, where he was rehearsing, he asked to see the full rehearsal. When it was over, it came to the scene of "The Last Supper."

"What are you trying to do there, Morse—Economize? You can't do that in my house!" shouted Stetson.

Morse was quick to explain that he was not economizing. He said the costumes were very costly and accurate, the same as the Twelve Apostles wore in their period.

"But you can't come to Boston with only twelve apostles; I must have at least forty apostles. That would be spectacular!"

Stetson made it a rule of his career to stand in the wings on first night, and when the performer who did not "make good." This was so generally understood that it was rare indeed that the species known as "hamsters" had the temerity to seek a place in the programs of the old Howard Athenaeum, an institution famous for the excellence of its shows, but its agent in New York at the last moment sent a team of song and dance "artists" in order to replace one that had suddenly canceled. The new team was second on the bill. Stetson stood in the first entrance intently gazing on them from the eye of his hat, and so often struck terror in the actor's breast. After the first few bars he beckoned to the team to "come off." There were no hooks in those days, so that when the team tremblingly hesitated, Stetson ordered the "drop" to come down on them. Appearing in the now frightened singers inquired of them:

"What was the name of that song you fellows were trying to sing?"

"Where Dat Watermelon Grows," they answered in unison.

"Damn'd if I know," replied Stetson, "but you can go to the box office and get your week's salary and take the rest of the week to find out."

It would be well to observe here that there is no record of any instance where the modern vaudeville manager has ever rewarded performers found wanting at the first performance with a full week's salary.

When Stetson's career was in its zenith he managed the Fifth Avenue Theatre in New York, and as he was the only manager to accord to Gilbert and Sullivan royalties on their unscripted operas, he was given the so-called production of "The Pirates of Penzance," which drew so largely that Stetson was wont to go about to the other theatres to see how his managerial colleagues were prospering.

One night he visited the Bijou Theatre, but a block away, where "Olivette" was being presented by the Comley-Barton Opera Company. The audience was not large, and Stetson began to express his sympathy for the management. Addressing Mr. Barton, he said:

"You bed, Jim. Why, you ought to do better than this from the overflow of my theatre!"

Barton became indignant at once. "Why, man, we are doing fine here. How much do you think there is in this house?" asked Barton.

Stetson glanced over the auditorium, and replied that he could not guess, but would like to know what the audience represented in cash. Barton went to the box-office and returned in a moment with a statement in his hand, saying at the same time to Stetson:

"There is exactly eleven hundred and twenty dollars in this house to-night."

Stetson walked down the aisle, looked up into the balconies and remarked to Barton:

"That's an honest usher you have here, Jim."

"What do you mean?" asked Barton.

"I mean that if there is eleven hundred and twenty dollars in this house to-night someone has dropped one thousand on the floor!"

Stetson had a stock company playing at one of his Boston theatres and he attended dress rehearsal one morning. Seating himself in the empty auditorium he observed that one of the instrumentalists, the bass player, was not using his instrument continuously. Assuming that he, as a manager, was being imposed upon, he tapped the musician on the back, saying:

"See here, why don't you play your fiddle?"

The bass player, pale as a ghost, answered, pointing to the score: "I have sixteen bars rest."

"That don't go here—you play while in the pit, and do your resting home!"

The most unreasonable story told of Stetson, and one believed by few, is nevertheless true, though perhaps exaggerated, at all it is vouched for by members of the company who were rehearsing Shakespeare's "As You Like It." The very first season that Stetson became a manager of leading attractions (he had just graduated from valet's) the company was being instructed in the proper enunciation of the text. Stetson was annoyed at what he considered the liberties being taken with the English language. Calling in the stage director, he shouted:

"Why do these actors say thou, thine and thee? Have them say you and yours so that we can comprehend them!"

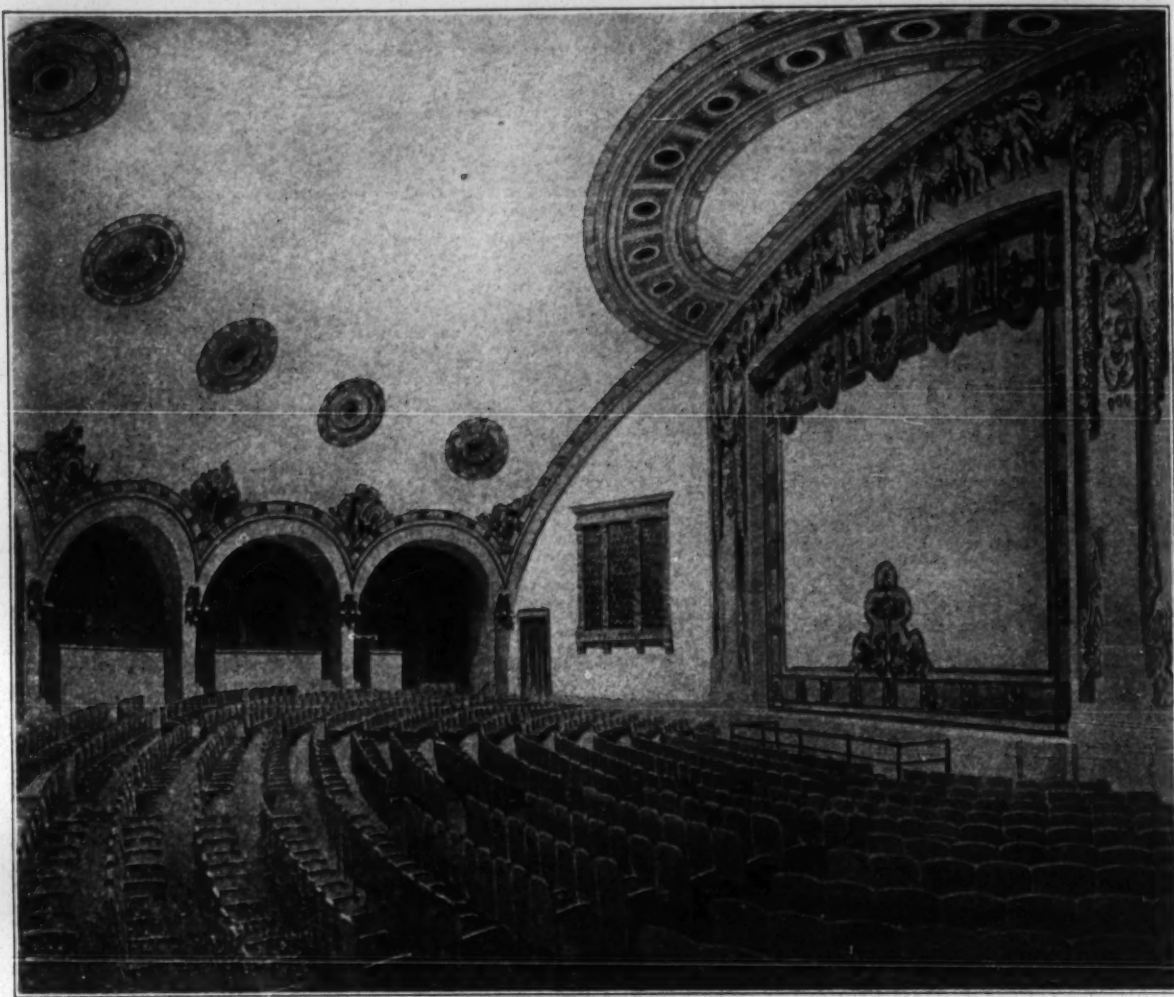
"My dear Mr. Stetson," said the director, "this is Shakespeare's own instructions."

I am the Manager, here! angrily responded Stetson, "and if Shakespeare interferences again send him to me!"

OLD TIME GIFT SHOWS.

BY BILLY S. GARVIN.

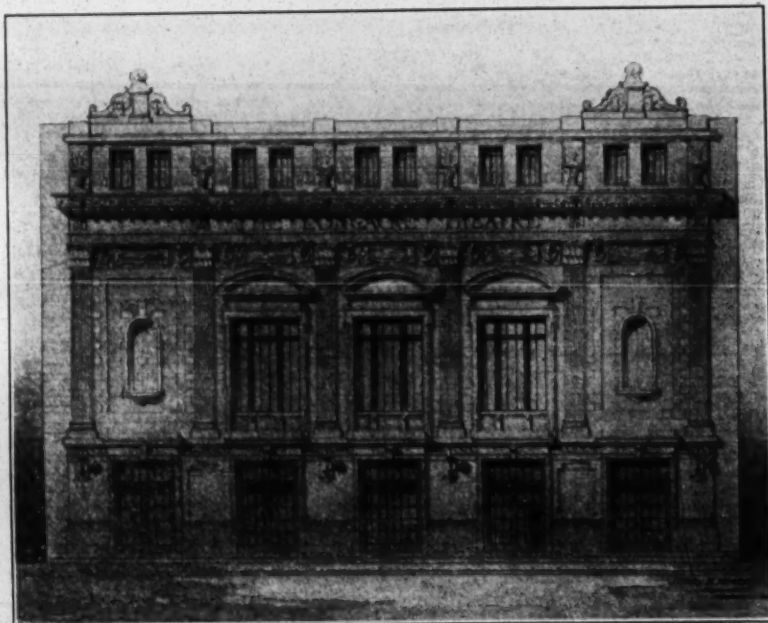
These old bills of the old time "Gift Shows," that were so popular in New England forty years ago, may recall to many of the older generation of CLIPPER readers this



THE CHILDREN'S THEATRE.

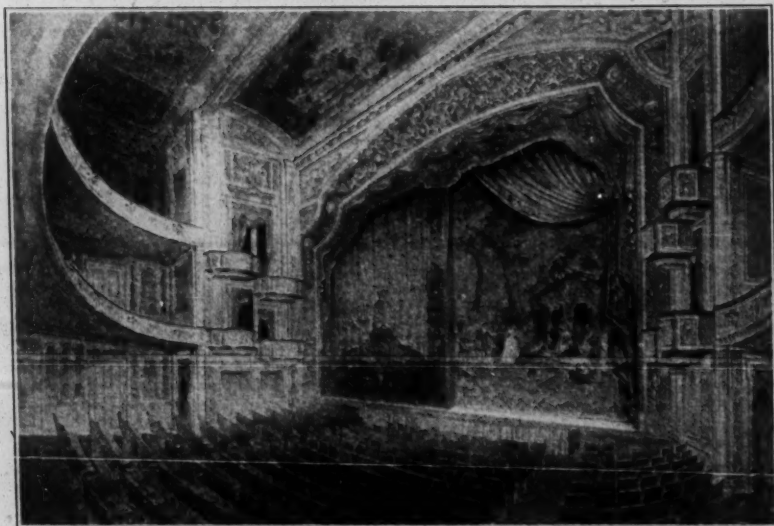
Central Park West and Sixty-second Street, New York.

This new playhouse, devoted to attractions that will delight the hearts of little folks, was opened Saturday, Dec. 21, with "Racketty Packetty House," a production from Frances Hodgson Burnett's story. The audience included the young representatives of many of New York's wealthiest families. Grown-ups must be accompanied by a child to gain admission.



FRONT ELEVATION OF THE LONG ACRE THEATRE.

Now in course of construction at Forty-fourth Street near Broadway, New York, right in the heart of New York's theatrical district.



CORT THEATRE.

West Forty-eighth Street, New York.

THE ROMANCE OF MIDDLE AGE.

BY DAVID BELASCO.

The old saying, "there is nothing half so fair as love's young dream," finds itself challenged, as most aphorisms are nowadays, by the facts of observation and experience. Time was, to be sure, and that was not long ago either, when "the honey of romance" was the monopoly solely of youth. And the more callow the youth, the more iridescent the romance. Shakespeare himself distinctly gives us to understand that Juliet was just fourteen years old, and the odds are that the impetuous Romeo was under twenty at the time of their immortal love affair. Beatrice was a buxom girl of fifteen when she captivated the learned and sombre young Dante, and Francesca di Rimini seventeen when she wrought havoc in the heart of Paolo. It would have been a foolhardy poet, indeed, who would have dared to add many years to the age of any of these deathless heroines of romance. Indeed, so firmly did the convention establish itself associating romantic love only with tender youth, that for hundreds of years neither poet, nor dramatist, nor novelist had the courage to dip his pen in his heart and write of the splendid romance of middle age.

Thackeray is the single exception that proves the rule. In "Henry Esmond," for the first time in literature, the heart of a woman, no longer young, is laid bare, and in the love of Henry Esmond and Lady Castlewood, who has long since reached years of discretion, we have one of the most enduring romances of fiction.

As a matter of fact it was after a re-reading of "Esmond," some half a dozen years ago, that the dramatic possibilities of middle age first presented themselves to me. It occurred to me that here was a fresh field to be cultivated, and one sadly in need of cultivation. For hundreds of years we had been producing plays in which the love interest had been restricted to young men and girls—usually in their teens, and rarely ever beyond the middle twenties. And all this in face of the fact that thanks to modern science and the philosophy of the New Thought, we had practically banished old age from our midst. And in face, too, of what every man and every woman with eyes to see and ears to hear and hearts to feel know and have always known, that the love of early manhood and womanhood is as a drop in the bucket to the great romance that may come, and does come, to nearly every one of us only after we have reached the years of so-called "discretion."

With this notion firmly fixed in my mind, I set about looking for plays embodying the idea. Every manuscript that came to the Belasco Theatre begging to be read (and this means several thousand a year) was carefully scanned in the hope to find therein a middle aged woman eating out her heart for love of a middle aged man, or vice versa. Comedies, farces, tragedies—everything, in fact, submitted to the Belasco Play Bureau was subjected to a rigid scrutiny in our efforts to round up this elusive idea. Thus we worked for three years and all in vain. Then, suddenly, just about the time I was beginning to think I'd have to write the middle age romance myself, one of my play readers brought a manuscript to me. The excitement in his eyes said more distinctly than words: "Eureka." It was a somewhat voluminous manuscript, written in a fine Italian hand, which was in itself a delight to the eye, and on paper of such superb quality and finish that it was an equal delight to the fingers as they quickly turned the pages. Obviously, the play had been written by a woman, and I found as I read on that whoever Miss Bradley was, it had remained for her, of all other writers of plays, to possess herself of my pet idea. In "The Governor's Lady," for that was the play, Miss Bradley had written a compelling drama with a middle aged husband and wife as the central figures. They were the simplest, homeliest kind of people, this big, dominant, rough-and-ready Western miner and his gentle, patient, little wife. They had been married for thirty years and had seen all sorts of ups and downs, but the romance which came to them thus late in life was of the most absorbing character. Needless to say, I accepted the play on the spot, and after three years spent in re-shaping and re-writing it in order to get all the romance possible out of the theme, I produced it late last Spring under the title of "The Governor's Lady."

If there had been any lingering doubt as to whether the theatre-going public could be interested in the love affairs of a middle aged couple, the great success of "The Governor's Lady" quickly dispelled it. Daniel Slade and his wife, Mary, as played by Emmett Corrigan and Emma Dunn, have proved not only an interesting pair of lovers, in spite of their thirty years of matrimony, but the hero and heroine of a romance as dramatic and compelling as any that ever fell to the lot of the young man or woman.

Meanwhile, during the initial stages of preparation for the production of "The Governor's Lady," I came across Find No. 2, I was in Chicago at the time, attending to details of the production of my own play, "The Return of Peter Grimm." One night, after the play, I was having a bite to eat with Mr. and Mrs. Frederic Hatton, and quite by accident I happened to mention my belief that a splendid light comedy might be written around the idea which has been treated so seriously in "The Governor's Lady." Then I outlined roughly some such comedy as I had in mind.

When I had finished Mr. and Mrs. Hatton were looking at each other in a somewhat dazed fashion. "Years of Discretion," they cried in the same breath, "Why, Mr. Belasco, we have written just that comedy. It's all typed, ready and waiting for you to read down in our house, and it's name is 'Years of Discretion.'"

Within the next five minutes a messenger boy was dispatched to the Hattons' house; within half an hour I had the manuscript in my overcoat pocket, and within another hour it had been read and accepted for production. Just as soon as I could assemble a company of players who were capable of doing justice to its brilliancy of dialogue, its wealth of characterization and its novelty of dramatic situation.

Here assuredly was a comedy worthy of a case of stars. Over there was one—a comedy in which middle age and none other was regnant and triumphant. Here, set forth in terms of swift-moving drama, was the very spirit of the times in which we are living today. It pictured the turmoil and struggle in which fashionable folk indulge in order to act younger and look younger and feel younger than they really are. The central character was a rich Brookline widow, high-spirited and domestic, who revolts against her serene, uneventful existence, leaves her exemplary son who is somewhat of a prig, to his own devices, and goes off to New York, where she is entertained by a fashionable woman friend, also a widow. During her six weeks' sojourn with this smart mondaine, the erstwhile dowdy of Brookline bursts out into a stunningly dressed, gay, frivolous and extravagantly admired butterfly of society. She powders, smokes cigarettes, drinks a cocktail for dinner, much to the scandal of her exemplary young son, who hurries from Boston in a vain effort to persuade her to return to her place and her interminable knitting and the gentle philan-

thropic work which for twenty-five years had been her wildest dissipation. But not a bit of it. Mother is having a beautiful time, and moreover she has three men madly in love with her, and each anxious to marry her. One of them, a handsome and popular New York club man, of excellent income and position, she eventually does marry. There is a jolly wedding at the beautiful old mansion in Brookline, the wedding guests have taken their departure, and the bridal pair are about to leave on a honeymoon trip around the world. Then comes the terrible realization to the bride that she is beyond the age for tempestuous love. Then she confesses all to her bridegroom, even to the fact that her complexion is largely due to rouge and powder, that her hair owes a debt to the chemist, that her clothes are too tight, her shoes too small—in short—that she cannot go the pace any longer set by the smart folk of the metropolis. She wants to go back to her old-fashioned, comfortable, gentlewoman gowns, her knitting and her philanthropies, and she offers her new-made husband a liberty before it is quite too late. She is astonished to find him equally eager to confess that he, too, is tired of the pace—that he, too, feels his years, which are fifty-one, and that he, too, is anxious for peace and quiet and only too willing to call off the long honeymoon and remain right there in the quiet garden in Brookline.

Here were opportunities for wonderful acting—such acting as could only be accomplished by players of first rate talent and wide experience. Of the many dramas I had produced, never had I come across one demanding so many stars as this adequate interpretation. To begin with, I had to have two actresses capable of portraying the highest type of American gentlewoman, and at the same time gifted with a true spirit of comedy. I had also to have six actors of the first rank. Of these it was absolutely necessary that three should be not only handsome and commanding as to person, but that they should be able to typify the American gentleman *par excellence*. Of the remaining three, one had to conform to the appearance and manner of a crack-brained socialist, the other of a well-bred, well-born, well-meaning young prig, and the other a garrulous butler of a sort that is only found in real life among the retainers of the best New York houses. For the latter three roles I selected Robert McWade Jr., Grant Mitchell and E. M. Holland, respectively, and for those of the three elegant *bon vivants*, Lyn Harding, Bruce McTear and Herbert Kelcey.

My chief task, however, lay in finding an actress suited to the role of Mrs. Farrel Howard, the Brookline widow, and in the long roster of American actresses I could find none who so completely filled every requirement as Effie Shannon, with whom I had been associated as stage manager twenty years ago during the old Lyceum Theatre days, when, in conjunction with Herbert Kelcey, she had taken the town with her clever acting and exquisite ingenuity beauty. The Effie Shannon I had known twenty years ago, with all the ripe experience that she had brought, her beauty now no longer in bud, but full-blown—her and none other I wanted for this role. And I got her. The matter of the Brookline widow being settled, there still remained the New York widow to be reckoned with. For she being a thorough-bred woman of the world, an elegant round-daine, must be played by a first class artist with a rich experience, both of the stage and of life. After considerable search I managed to find an ideal Mrs. Brinton in Alice Putnam, and after an equally ideal French ladies' maid had been secured in Mabel Buaya, I congratulated myself upon having assembled a cast quite worthy even of "Years of Discretion."

"THE WHIP."

(WITH ACKNOWLEDGMENTS TO KIPLING.)

You may talk of bit and spur,
And your horses in "Ben-Hur,"
With chariots which, more or less, were,
Rocky.

But when it comes to racin'
You'll do a bit of pacin'
And thank your lucky stars that you're a
Jockey!

Now I've ridden many nags
Since I donned my ridin'-bags,
And some of them would give your soul the
pip!

But of all my winnin' mounts
The only one that counts
Is a pretty little filly called "The Whip!"

Yes! The Whip—The Whip—The Whip!
The gate is up, and under it she'll slip.
She hardly ever falls
To get an opening on the rails
With the bookies shoutin' "Two to one The
Whip!"

A jockey's life's all right
If you happen to be light;
But to ride The Whip I have to waste like
hell!

The management would roar
If I weighed in ten stuns four;
So at meal-times I can only eat the smell!
I live on 'umble fare
Such as vinegar and air,
When I'd give my mortal soul for beer and
sage!

But Providence has sent
My artistic temperament,
And besides I have to make this bloom-in'
play go!

But The Whip—The Whip—The Whip!
She compensates for Little Mary's nip!
I've forgotten all my waddin'
In every race I've raced in
When I've heard the people shoutin': "It's
The Whip!"

I shan't forget the day
When the villain in the play
Tried to fix it up with me to queer the race.
I'd got to see it through
So I let him know it, too,
And I very nearly marked his ugly face!

The villain wasn't smart—
I'm susceptible at heart,
And if he'd sent the villainess to say:
"For my sake pull the horse!"
I'd have done the thing of course—
And consequently spoiled the bloom-in' play!

But The Whip—The Whip—The Whip!
She didn't stand no monkey-tricks that trip,
She come flyin' round the bend,
And you heard her shout ascend:
"See the leadin' jockey's colors—It's The
Whip!"

Now we're gathered here to-day
In a most delightful way,
For to give the Mare a little birthday treat!
And I'm sure we're very glad
At the chances we have had
So many other horse-friends for to meet,
I take a lot of pride
In the Mare I have to ride—
Though she often gives my arm a little nip!
But in spite of all her sins
She invariably wins—
So put your bloom-in' shirt upon The Whip!

Yes—The Whip—The Whip—The Whip!
I get her in the straight and let her rip,
Though I've belted her and flayed her,
By the livin' Gawd who made her,
There never was a race horse like The Whip!
DION TITHERIDGE, of "The Whip" Co.

LIGHT EFFECTS
Everything Electrical for Theatres.
UNIVERSAL ELECTRIC STAGE LIGHTING CO.
Kliegl Bros.
240 W 50TH ST. New York

THE METHUSELAH MINSTRELS.

Edw. Le Roy Rice, author of "Monarchs of Minstrelsy," from "Daddy Rice to Date," for the third successive year prepares us a suppositious minstrel program, composed of living burnt-cork celebrities, none of whom are less than seventy years of age.

Once more do we sadly announce the death of one of the original "Methuselahs," Billy Carter, whose passing we chronicled a few weeks since.

TOWN HALL, TO-NIGHT

(With no apologies to Cressy and Dayne).
Third Annual Tour of the
METHUSELAH MINSTRELS

They are All Living; They are All Over 70.
Marvelous in its Immensity, Verging on the
Mastodontic, Emphasizing the Elegancies
of Effervescent Ethnoplasmism.

Initial Appearance of

BEN HAYES

and

JOHNNY BOWMAN

(Late Bowman and Harris).

Centre Your Sentiments on These Celebrated
Senegambians of Seventy:

Billy Arlington	Lew Benedict
Joe Murphy	"The Only Lion"
Fred Wilson	"Happy" Cal Wagner
R. M. Carroll	Ainsley Scott
Jos. M. Norcross	O. P. Sweet
Chas. Templeton	Horace Rushby
Dick McGowan	Wm. West
Charley Morris	Wm. Blakeney
Jos. Gorton	Harry J. Clapham
Geo. L. Hall	R. Jean Buckley
J. K. Buckley	Jake Wallace
Ben Hayes	Johnny Bowman

Mrs. J. T. Huntley

Management of Jos. Gorton and Kit Clarke
Agent.....Harry J. Clapham
Musical Director.....Wm. Blakeney

FIRST PART.

INTERLOCUTOR,

O. P. Sweet

BONES. TAMBO.

Lew Benedict Billy Arlington
Joe Murphy "Happy" Cal Wagner
"A Boy's Best Friend".....Horace Rushby
(As sung by him with Haverly's Minstrels,
Lowell, Mass., April 3, 1884.)
"He Hasn't Done Anything Since."

Billy Arlington.
(As sung by him with the California Minstrels,
New Rochelle, N. Y., Dec. 10, 1898.)
"Robin, Tell Kitty I'm Coming."

Chas. Templeton.
(As sung by him with Bryant's Minstrels,
New York City, Nov. 1, 1873.)
"Me and Martha Ann".....Lew Benedict
(As sung by him with Kelly and Leon's
Minstrels, New York City, May 20, 1876.)

GRAND FINALE.

'DOWN IN OLD K-Y KY.'

By the entire company.

PART SECOND.

THE OCTOGENARIANS.

FRED WILSON and R. M. CARROLL.
In Their Great Trial Dance.
As performed by them MORE than four
Years Ago.

Zouave Johnny, with Musket Roll
Dick McGowan
As performed by him with Yankee Hill's
Minstrels, Pittsburgh, Pa., March 14, 1864.

"A NEW WAY TO PAY OLD DEBTS"
With Johnny Bowman in his great character
of Pete
As performed by him at the Globe Theatre,
New York City, Jan. 30, 1871.

THE BEST OF THE BANJOISTS
Charley Morris, J. K. Buckley, Wm. West,
R. Jean Buckley and Jake Wallace.

The performance to conclude with the
laughable burlesque, entitled
"TWICE MARRIED"

Introducing "The Only Lion," in his justly
famous characterizations. (As performed by
him with Kelly and Leon's Minstrels, Chicago,
Ill., March, 1869.)

Other characters by the company
Mrs. J. T. Huntley, formerly Mrs. Matt
Peel, will again officiate at the box office.

GOOD NIGHT

BEHIND THE FOOTLIGHTS' GLARE

BY CODE MORGAN.

Out among that Sea of Souls,
Amidst that mighty throng,
Who watch the players strive for goals
And list to the singer's song—
Who ever thinks of life's real parts,
Behind the efforts there,
Who ever knows of the aching hearts
Behind the footlights' glare?

Their sympathies lift with the artists'
gift,
They live with each passion strong,
They sway from a tear to a jest they
hear.

A smile—and a laugh, loud and long—
But who ever thinks that a smiling face
Could hide some deep despair,
Who ever knows of the struggling pace
Behind the footlights' glare?

Amid that multitude of minds,
Where fault or favor dwells,
Where the actor's destiny reclines,
Where a thousand critics gaze—
Who ever thinks of the toll and tears,
The struggle and strife, or despair,
Before the success in after years,
Behind the footlights' glare?

Let the singers sing for the joy they
bring,
Echo the whole world o'er,
Let the players play, either sad or gay,
May their memories live evermore—
But the trouper knows that the road to fame
Is as rough as a mountain stair,
They know 't is a strenuous strife for a name,
Behind the footlights' glare.

THAT'S WHAT THEY ALL SAY

THE NEW YORK CLIPPER; Gentle-
men.—Answers to ad. very good, and
I filled the places wanted. Quick
work, and that's the service that
counts in this day and age. Many
thanks for the same. Fraternally
yours, A. E. WITTING, Manager, An-
gell's Comedians.

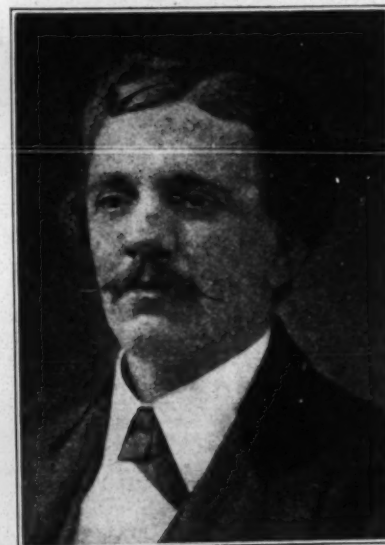
Wish to state that my recent ad.
for people brought me over 300 an-
swers. Can you beat it? With best
wishes, JACK GRIFFITH, Manager
Griffith Stock Co.

NEW YORK CLIPPER, New York
City. Dear Sir—I thank you for the
splendid results that I received from
my ad., and will always use your
paper in the future. Yours most
respectfully, SHERMAN KELLY.

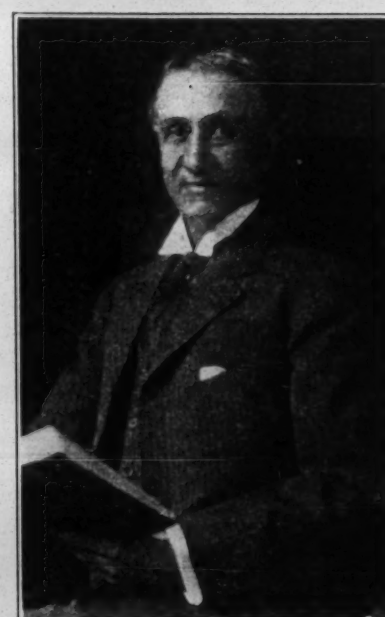
We got 107 answers from our ad.
in THE CLIPPER a short time ago,
so we certainly got our \$5 worth.
MONTROSE SISTERS' STOCK.



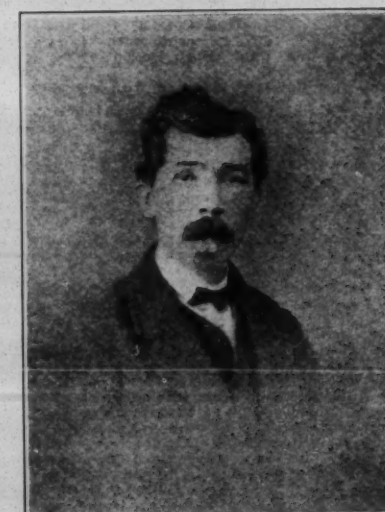
FRED WILSON
(The Oldest Living Minstrel.)



BILLY ARLINGTON.



HORACE RUSHBY.



CHAS. A. MORRIS.

RAJAH AND HIS
RECORD MAKERS

How a Quartette of Rural Cor-
respondents Vied with Each Other
in Telling Stories of the Alleged
Exploits of a Guileless Circus
Elephant in the West.

BY STEVE O'GRADY.

Rajah, the elephant, has been dead several
years, but the oldest inhabitants of Argen-
tine, Kan., where the Lemon Bros. Shows
and Rajah took up their Winter quarters in
times past, still remember the famous beast
which was advertised as two inches taller
and at least two hundred pounds heavier
than the late lamented Jumbo.

Circus press agents are wont to boast of
their elephant fakes, and in opinion Rajah
was the subject of more and greater fake
stories than all the other elephants in the
world combined.

And these fakes were not due to the energy
of a press agent, for Lemon Bros. always
put this gentleman on the shelf during the
Winter period. No, it was a quartette of
energetic rural correspondents who were
largely responsible for the publicity given to
Rajah.

RAJAH SUBJECT OF FAKES.

Argentine, Kan., is about seven miles from
Kansas City. The Kansas City newspapers
watch Argentine just as the New York papers
watch Jersey City and Hoboken. Argentine
was just far enough away from the home
office for the local correspondents to success-
fully plant their fakes without fear of suc-
cessful contradiction, and Rajah was known
as the rainy day life-saver.

The circus people, of course, would stand
for anything, and once a story appeared in
the newspapers the managers at Winter quar-
ters would be more than willing to back it
up with affidavits.

CORRESPONDENTS ARE ACTIVE.

To one Doc Shively, formerly Argentine
correspondent of *The Kansas City Star*, Ra-
jah and the other attractions of the Lemon
Bros. Shows owed columns of publicity.
Shively was the pioneer correspondent in
Argentine, and he always introduced the new
men from the other papers.

One of the first degrees for the new cor-
respondent was an insight into the Rajah
fakes. Shively never tried to scoop his rivals
on these stories. He wanted to make the
fakes good by having them printed in at
least one other newspaper.

Saturday usually was a dull day at Argen-
tine, and often I have heard Doc remark:
"Let's go out to the Winter quarters and see
if we can't put Rajah on a rampage." The
old elephant was an awful brute when he got
in an ill-mood, and it must be said to the
credit of newspaper men that most of the
stories were founded on a thread of fact. It
was not uncommon for Rajah to kick his
stall to pieces, such performances generally
being followed by a story detailing a panic
among all the animals.

CELEBRATED FAKE STORY EXPUNDED.

Probably one of the most widely cir-
culated stories about Rajah was the one re-
garding his being substituted for a switch
engine by a crew in the Santa Fe yards. The
story went on to relate how the switch
engine broke down and the switchman, desir-
ing to move thirty-two cars to another track,
solicited the kind offices of the circus man-
agement, which readily offered Rajah as a
substitute.

Rajah was said to have pushed thirty-two
freight cars, some of them loaded, a distance
of 200 feet.

This story was printed in every section of
the United States, not alone in the daily
and weekly newspapers, but in many such
class periodicals. It finally found its way to
England, where it was printed in many Lon-
don and provincial newspapers, and it was
even translated by newspapers in Germany
and France.

REPORTER LOOKING FOR "SCOOPS."

There strolled into Argentine, one day, a
new correspondent, in the person of Fred
Cowan, who had been detailed to cover the
town for *The Kansas City Journal*. Cowan
displayed a remarkable degree of energy and
not a little ambition. He refused to show
the usual degree of warmth to his fellow cor-
respondents and worked night and day try-
ing to scoop us. I was doing Argentine for
The Kansas City Times, and Shively and I
had had a sort of corner on the Rajah
stories.

One Saturday we decided to hand Cowan
a good one, so we stealthily made our way
to Winter quarters on the outskirts of the
city, and learned that Rajah had been on a
tame the night before, had attacked his keeper,
hurling him in the air, and had cut up in
various other ways.

Shively and I played up the story strong,
while Cowan didn't have a line of it. The
new correspondent, however, was determined
to get even, and he did most beautifully.

BOA CONSTRICTOR SWALLOWS LION.

Unknown to us he visited the Winter quar-
ters next day, and the result of his visit was
one of the boldest fakes ever credited to the
Lemon Bros. Show. He wrote a wild and
lurid story of how the big lion constrictor
had swallowed the baby lion, William McKin-
ley; how circus employees had worked for
hours with fishing tackle, ropes and other
things to draw the lion from the stomach
of the snake without injury to either, and
how, finally, they had to get an axe and kill
the boa constrictor in order to save the cub
lion. The cub, of course, was reported un-
injured, while the carcass of the boa con-
strictor was exhibited as proof that some-
thing had been doing.

This fake was printed on the first page of
The Journal, and was handled by the Asso-
ciate Press and circulated all over the coun-
try. There was not a word of truth in it,
and while a carcass of a snake was exhibited,
it was that of an old timer which had per-
ished several days previously.

Cowan, however, had stung us at our own
game, and a truce was declared the very next
day.

CIRCUS STORIES ROUSE SUSPICION.

The circus stories from Argentine became
so numerous and commonplace that the
Kansas City papers finally began to look with
suspicion on all of them, even a few true
ones, but long after the baby lion episode,
Rajah was utilized in a thriller that for
originality and daring I don't believe has
ever been equalled. How much fact and fake
there was to this story no one save the circus
people ever knew, but it kept top heads on
the front page of all of the newspapers for
three days, set the entire town of Argentine
on the qui vive, and attracted universal at-
tention.

RAJAH GOES ON A RAMPAGE.

One night the morning newspapers received
the information that Rajah had broken from
his moorings and was liable to rip the town
wide open. The city editors didn't allow
their trusty Argentine correspondent "to do"
the story, but sent over men from the regular
staff.

NOTABLE PLAYERS

OF THE

PAST AND PRESENT

No. 118

BACK NUMBERS CONTAINING THE NOTABLE PLAYERS ALREADY PUBLISHED CAN BE HAD
UPON APPLICATION.



LOUIS ALDRICH.

Louis Aldrich (born Lyon) was born Oct.
1, 1843, in Ohio on the State line. In his
younger boyhood days at school he was
noted for his declamations and was known
as Master Moses. He made his first ap-
pearance on any stage Sept. 5, 1855, at John
Eller's Theatre, Cleveland, O., playing the
title role of "Richard III," giving the first
and second acts. In June, 1858, he joined
Robert G. Marshall's troupe of juveniles as its
"heavy man" or tragedian, and with it went
to San Francisco, where, in November, 1863,
he married Clara Shropshire, also a member
of the Marshall party.

In 1866 he came East and joined the stock
company at the Boston Theatre. There he
played Nathan to Mrs. Bateson's Leah.
During the season of 1873-74 he was the
leading man of Mrs. John Drew's company
at the Arch Street Theatre, Philadelphia,
and after a starring tour he was engaged as
a stock star at Wood's Museum, now Duly's
Theatre, New York.

In 1875-76 he was with John Ford at Bal-
timore, and afterward starred as Marc An-
tony. He then created parts at Booth's The-
atre, New York, and, after participating in
Anna Dickinson's production of "A Crown of
Thorns," played Macbeth, Claude Melnotte and
Master Walter at the old Eagle, afterward
the Standard, and then the Manhattan The-
atre. He then appeared as the Parson, in
"The Danites," and scored a pronounced suc-
cess.

His greatest success, however, was achieved
as Joe Saunders, in "My Partner," which, in
conjunction with Charles T. Parsloe, he pro-
duced Sept. 10, 1879, at the Union Square
Theatre (now Keith's), New York. The play
ran there until Oct. 18, and was a pro-
nounced success from the start. Season after
season it held its popularity, and even after
the five years' partnership which existed be-
tween Mr. Parsloe and Mr. Aldrich it con-
tinued to be a large source of revenue for
many seasons.

When the local reporters arrived, Rajah
was in the Santa Fe railroad yards, appar-
ently cornered. A score of circus employees,
headed by Frank Fisher, the elephant's
trainer, were holding a council of war, and
a hundred or more town folks were gathered
at a safe distance, watching the battle.

Rajah remained in the dark all night, and
the skilled reporters from Kansas City re-
turned and wrote graphic accounts of the
outbreak.

PEOPLE ARE TERROR-STRICKEN.

Everyone in Argentine was warned that
Rajah was loose, and in nearly every house
in town lamps remained lighted all night and
very few people went to bed.

The following morning Rajah moved from
his position to a point nearer the Kaw
River. The circus people, still pretending to
fear the beast, kept up the tension, and hun-
dreds of people came over from Kansas City
to see the excitement.

Additional reporters were sent to the scene
of activity, and the escape of Rajah assumed
the importance of an international event.
Bulletins were telephoned hourly to the eve-
ning papers, pictures of Rajah were played
up and all manner of wild rumors were
printed.

Rajah on the second night moved into the
Kaw River, waded half way out, and took
up a formidable position on a small island the
third day of his freedom.

It was at this stage in the proceedings
that the astute circus managers discovered
that they had certainly picked up a bonanza.
There were never so many newspaper men
in Argentine before, or since. However, there
must be some new thrills to add to the
interest and to furnish foundation for ad-
ditional first page stories. Then it was that
someone sprang a coup.

Headed by Fisher, a dozen men stationed
themselves on the bank, and with small
rifles began shooting at Rajah at long range.
Frank Lemon, one of the circus proprietors,
announced that he would rather have the
animal killed than subject the town to re-
newed terror. The order was given to shoot
to kill.

LOOKED LIKE REAL WARFARE.

The discharge of the rifles proved the most

Mr. Aldrich next produced "The Kaffir
Diamond," but this proved unsuccessful.
This was followed by "The Editor," which
also had little success.

In the late 90's he retired from the stage
to devote his time and attention to the
Actors' Fund of America, of which he was
president for several years. It was long his
desire to found an actors' home in New York
as an adjunct to the Fund, and for this he
worked with untiring energy. Through his
efforts and personal solicitation a fund of
\$70,000 was raised for this purpose in 1900.
His exertions in this direction impaired his
already poor health, and he was obliged to
seek rest. But he had overtaxed his strength
and a few weeks later, on June 17, 1901,
he died at the home of his son-in-law, Ab-
bott Graves, in Kennebunkport, Me. He was
survived by a son and a daughter (both non-
professionals). The remains were taken to
Boston, and the funeral services, which were
held June 20, were attended by many promi-
nent in the profession. After the services
the body was taken to the crematory at For-
est Hills, Boston.

As an actor Mr. Aldrich just escaped being
great. He was talented, but was not a
genius. He lacked that indefinable some-
thing called "temperament," without which
no player ever attained greatness. But his
talent was marked. Few players possessed
the art of "making up" better than he, and
comparatively few could lose their individ-
uality in a character as well. He could play
marked characterizations or romantic roles
with equal facility, and the excellence of his
performances always called for praise from
his critics. His performance of the Parson,
in "The Danites," was most realistic. His
portrayal of Joe Saunders, a very different
character, was equally excellent.

In the passing of Louis Aldrich the stage
lost an earnest and painstaking actor, and
members of the profession a friend who al-
ways had their best interests at heart.

emotional feature of the three-days' fight.
It looked like real warfare. Special writers
simply annihilated their type-writers, and
Kansas City and the surrounding country
talked of nothing else.

Another interesting feature of the case, as
the newspapers expressed it, was that the
bulletins seemed to have no effect on the brute,
although with mathematical accuracy they
figured that they had pumped more than 200
balls into Rajah's tough hide.

On the fourth day there was fresh inter-
est created when it was announced that
Trainer Fisher had decided, at the risk of
his life, to row out to Rajah island, and
subdue the beast with grab hooks.

DARING TRAINER SUBDUES RAJAH.

Hundreds watched with bated breath the
daring trainer. Rajah stood his ground, and
looked curiously at his trainer. Fisher landed
on the island, about twenty feet from the
elephant, and seemed to spar for an opening.
Rajah didn't move. Fisher approached
softly. Rajah was calm.

Just what passed between Rajah and
Fisher is not quite clear. Fisher seems to
have said "Hello, Rajah," or something like
that, while Rajah apparently tried to shake
"hands."

Docile as a lamb, the elephant was led
back to shore and then to the Winter quar-
ters, and Argentine's greatest elephant story
passed into history.

ONLY TRUE STORY DISBELIEVED.

The Kansas City editors always thought
that something had been handed to them on
this Rajah episode, but they consoled them-
selves with the decision that someone had
surely made a most scientific job of it.

The show took to the road and a few
months afterward a query came in from a
little town in Texas, which read: "Frank
Fisher, trainer of the elephant Rajah, killed
while trying to subdue the beast. How
much?"

The telegraph editors smiled, and the query
found its way to the waste basket.

About a week later it developed that the
story was true. Rajah had actually killed
his trainer, and it is probable that the only
real incident in the big elephant's life had
been turned down by the copy desk.

THE EDWIN FORREST HOME.

A cloud of sorrow drapes the playhouse door,
Where the great Edwin will be seen no more;
A character is gone from life's strange play
Which will seem incomplete for many a day.
He marked Arts progress on the printed page;
He loved to strengthen ties of Press and Stage.
Mourn not for him whose loyal soul is born
Into the radiance of the Easter morn!

BY COL. T. ALLSTON BROWN.

Edwin Forrest died at his residence, Broad and Master Streets, Philadelphia, Dec. 12, 1872, aged sixty-six years. In personal appearance he was a man who did not ask, but demanded attention. He was tall, dignified, grave, majestic, courteous in speech, affable in manner; in thought, feeling, and action a gentleman. He was a man of great ability, of an enormous character and boundless ambition. In his latter years he was an intensely nervous man, and the various humiliations caused by his sensational divorce undoubtedly made him crabbed. But he was big-hearted, and the world can never know the extent of his charities, so secretly were many of them extended. Apart from his talents as a financier, he was a man of varied attainments, a fine scholar and a master of three or four languages.

He was fond of company, a good conversationalist, and strictly temperate in his habits. He was an actor bold and forcible, and beyond all peradventure, a great actor. His voice was two-fold—deep, rich and powerful, coming naturally from the chest—high and thin from the throat. During his long and successful career he amassed a large fortune, and died possessed of considerable real estate. His property at Broad and Master streets was valuable; his farm (now the Home), lots in Fort Hill, on the Hudson River, New York, and the Covington, Ky., property. All of his real estate, except Springbrook, was sold, and realized \$230,000.

His remains were laid away in the old churchyard of St. Paul's Protestant Episcopal Church, on Third Street, below Walnut Street, Philadelphia. I made a pilgrimage to Forrest's tomb a few days ago. Very few people take the trouble to look at the grave nowadays. The spot is the last resting place of the great tragedian, his mother and sisters and other members of his family.

For a few years after his death loving hands had annually placed fragrant flowers on the tomb. Forrest's town house (Broad and Master) was filled to the garret with treasures of plastic and plasmatic art. His two old maiden sisters did not like the town house and longed for some quiet spot in the country.

The estate called Springbrook was purchased in 1857 by George H. Stuart for \$75,000, and he resided there until 1865, when it was sold at auction. Forrest, with John E. McCullough, attended the sale. McCullough did the bidding for Forrest. He bought it for a home for his sisters, Caroline and Eleanor, and paid \$95,000 for it. At the death of the two sisters Forrest decided to make the place a home for old professionals. The estate was at once given in charge of Joseph McArdie, who had been Forrest's manager and personal friend for thirty years. He had the old mansion thoroughly overhauled for a home for worn-out actors.

HIS HOME IN PHILADELPHIA.

Was situated on the Southwest corner of Broad and Master streets, far removed from the centre of busy life in that city. Here he resided the better part of the closing years of his life. The building stands upon the corner lot, about an acre in extent. On the Broad Street side was a picture gallery and theatrical room, some hundred feet long. On the Master Street side the brick buildings occupy more space. The windows were never opened, and there seemed to be no life or society about it. Occasionally from the second floor window looking out from his study the well known face of the tragedian would be seen studying the life which, on sunny days, surged up and down the broad and beautiful avenue. The house gained a reputation for mystery, its loneliness excited wonder. His favorite room was the library, and it was certainly a noble chamber. He was proud of his books. The picture gallery was a building erected during the last years of Forrest's life. The lower story was fitted up as a theatre.

THE HOME.

The mansion is an old fashioned, exceedingly comfortable looking structure, large and roomy; three stories high, is skirted by broad-pillared porticos, tastefully decorated with vases of flowers and evergreens. It stands on a glorious plot of ground, which is kept up as carefully as the estate of an English gentleman. Elevated upon a crest of woodland hills, is the beautiful Home. It is three miles from Frankford, and is reached from Philadelphia by the trolley cars, fourteen miles from City Hall, and the forty-five minutes from Broad Street station by Pennsylvania Railroad. The trolley cars pass the door, and it is one hour and a half from the city.

The estate as bought by Forrest consisted of one hundred and eleven acres of ground (and happy are they who find shelter under its comely and hospitable roof). It would be hard to find an occupation in which are so many well preserved old men and old women. But when they do become superannuated, unless they have been thrifty—

which is not common—they have only the Forrest Home to look to. Once there, nothing on earth could make them leave. Forrest did nothing by halves. He made the place which bears his name a home in the finest sense of the word. And it is doubtful whether any of the antiquated players ever enjoyed such comfort and luxuries. The inmates of the Home shall never exceed the annual net rent and revenue of the institution, and after the number of inmates there shall exceed twelve, others to be admitted shall be such only as shall receive the approval of the majority of the inmates, as well as the manager. Every conceivable comfort is provided for the old folks. There are generally twelve or thirteen occupants, which is as many as can be comfortably cared for at one time, and the whole aspect of the place is one of solid elegance and comfort. The members are allowed as much liberty as they choose—they can come when they like and go when they like.

There is a carriage and horse for station driving, and which is owned by the Home. There is a private plot in Cedar Hill Cemetery belonging to the Home. In the park around the Home are forest trees—oak, elm, maple and chestnut—some trunks of which shoot up sixty feet before branching. Many of the old trees have lately been removed, opening a large and lovely vista to the Delaware River on the South, and Bristol Pike on the North. The open space about the Home's cottage has been enlarged, new trees of advanced growth planted. The old fence has given way to new, with refreshing line of maple, larch and elm shade trees. Wilson Barrett, on his second visit to America, went to the Home for a day, and his impression was "that it was like a gentleman's country seat, and the old actors and actresses his honored guests."

ACT OF INCORPORATION.

The act providing for the incorporation of the Home was sent to the legislature about the middle of March, 1873. On the 24th of the same month the act became a law. The incorporators were: James Oakes, James Lawson, Daniel Dougherty, Joan W. Forney, James H. Castle, John H. Michener, and the Mayor of Philadelphia.

THE INTERIOR OF THE HOME.

Facing the road is a door almost large enough to admit a carriage. Along the other side of the Home is stretched an old-fashioned porch, facing the Delaware River. At the foot of the winding staircase is a statue in marble of Forrest as Coriolanus, by Ball. On the second and third floors are the sleeping rooms, the second floor being occupied by the ladies, and the third by the gentlemen. The first floor is divided by a wide hallway and made to look like a perfect gallery of art without being overcrowded. On either side are busts of Burns, Forrest, Milton, Napoleon First. Portraits and paintings line the walls. At one end there is hung a full sized photograph of Forrest, a painting of him in leather, paintings of Frederick the Great, John Philip Kemble, George Frederick Cooke, and along the walls and niches which point the way to the staircase, are portraits of James Caldwell, paintings of the Saviour, the Madonna, by a careful copy of angels, and steel engravings of Forrest as the Broker of Bogata, and the Gladiator of Dr. Bird, also paintings of Forrest as he appeared as Claude Melnotte. (He was the original in America), Hamlet and Damon. Here and there through the upper halls occur portraits of Forrest as Metamora and Othello. Excellent pictures of the elder Conway, Macready, Miss O'Neil, John Green, the great Irish comedian, James Wallack Sr., Geo. F. Cooke, in the character of Iago. There is also to be seen the original bowie knife and sword of Talma, the sword of the elder Kean, and, wherever space will permit, rich engravings of distinguished men have been placed. The arrangement is of a quiet character, and the eye, instead of becoming wearied, is relieved by the presence of a succession of beautiful and instructive pictures, to mar which there are no incongruities.

The library and parlors are on the first floor, and here, as almost everywhere, hang costly works of art. In the centre of the library stands a desk, a plain, oil-covered affair which Forrest used for many years. In the bookcases are arranged some eight thousand volumes. Richard Peniston was the librarian for many years. He compiled a duplex catalogue of the books in the nearest chronology, and the arrangement is as perfect as a public librarian could desire. He was succeeded at his death, 1893, by Charles J. Pyffe, who continued librarian up to his death (1910).

All of Forrest's large and carefully selected library, his old china and costly silver, his gallery of paintings and rare prints, together with artistic furniture and tapestries, were all transferred to the Home.

EDWIN FORREST'S WILL.

It was signed April 5, 1866. He left the Springbrook property for a Home. In his will he said:

"The Edwin Forrest Home shall also be made to promote the love of liberty, our country and our institutions, to hold in honor the name of the great dramatic Bard, as well as to cultivate a taste and afford opportunity for the enjoyment of social rural pleasures. Therefore, there shall be read therein to the inmates and public, by an inmate or pupil thereof, the immortal Declaration of Independence, as written by Thomas Jefferson without expurgation, on every Fourth Day of July, to be followed by an oration under the folds of our national flag. There shall be prepared and read therein before the theatrical assemblage, on the birthday of Shakespeare, the twenty-third day of April, in every year, a eulogy upon his character and writings, and one of his plays, or scenes from his plays, shall on that day be represented in the theatre."

"The Edwin Forrest Home shall be established at the country seat of the late Edwin Forrest, called Springbrook, and shall be for the support and maintenance of actors and actresses, decayed by age or disabled by infirmity, who, if natives of the United States, shall have served at least five years in the theatrical profession, and if of foreign birth shall have served in that profession at least ten years."

"Application for admission to the Home shall be in writing, upon the form prepared for the purpose, and shall be referred by the president to a committee of one or more of the Board of Managers, who shall investigate and make report thereon before action is taken."

"After making his will and more carefully studying the matter, Mr. Forrest resolved upon changing his whole plan. His city house was to be sold, and his country place, Springbrook, was to be set apart for the Home. If anything could be more desolate it would be the banishment of a company of old actors and actresses to a country dwelling, there to live all the year, away from their old haunts, all that would bring back to them their own trials and triumphs."

The Home was opened in 1876.

RULES OF THE HOME.

"Those confined to their rooms by illness will be furnished with sick diet, under the direction of the physician and superintendent. All that is necessary for the comfortable support of the inmates will be provided by the corporation. No inmates, therefore, will be permitted to solicit assistance for themselves or others."

"Every inmate will be required to make himself useful in any way that his services may be available for the benefit of the house, and the comfort, care and well being of the household, in accordance with the will of the corporation."

"No intoxicating drinks or strong stimulants shall be used in the house except by order of the physician, when it shall be administered by the superintendent or nurse. Inmates will not be allowed to enter the kitchen, storeroom or offices of the house, unless by permission."

"No inmate or person employed in the house will be permitted to be out after ten o'clock P. M., during the Winter months, and eleven o'clock P. M., during the three Summer months, unless by special permit of the superintendent. The house named the doors will be closed for the night."

THE SUPERINTENDENT.

Joseph McArdie was the first superintendent. He served many years. A. B. Rue came next. Mardon Wilson followed, for eight years. Andreas Hartel was appointed in 1880. He was a member of the Board of Managers for a long time. He died May 3, 1911, aged eighty years. He was born in Austria. He was a most capable superintendent, and took especial pride in the grounds. At his death, Mrs. Hartel became superintendent. Mr. Hartel was married twice. His last wife was Ellen Ewing Emelen. It is rather singular that the Edwin Forrest Home should find so little difficulty, as compared with the Actors' Fund Home, in procuring a suitable superintendent. The Forrest Home has been open nearly fifty years, during which time it has had but four superintendents, and they all remained until death took them away. While the Actors' Fund Home has been open not half of that time, and has had four superintendents, only one of whom died in harness. Does the trouble lie with the lack of proper management on the part of the trustees?

THE ACTOR

Is the kindest creature alive. Always ready to help the sick or give his services for the benefit of his unfortunate contemporaries, and to promote philanthropic schemes for the improvement of future generations. He opens his purse to the needy and grants his money and his best counsel to the sorely pressed.

OLD ACTORS AND ACTRESSES.

An examination of stage records show that with ordinary care as to habits of life, there is not the slightest reason why an actor should not live as long as any devotee of the liberal professions. A great many actors and actresses have died beyond the age of three score and ten.

I give herewith a partial list of the old timers who have lived beyond three score years and ten: Jean Newell, 118; William Macklin, 107; Manuel Garcia, 101; Charles A. Conroy, 98; Samuel Bradshaw, 96; Mary Ann Keely, 94; Edward Miles, 92, seventy years on stage—played Romeo at age of 19. Thos. E. Cook, 92; Kate Ludlow, 92; Mrs. Oldwixon, 91; Thos. Hadaway, 91; Eliza Young, 90; Hackland Bailey, 89; Daddy Bauer, 89; John Doel, 89; Pauline Garcia, 89; Mary May, 88; Maria Wilks, 88; Mervyn Dallas, 87; George Chapman, 87; Annie Griffith, 87; Jane Germon, 87; Clara Fisher, 87; Elizabeth Poole, 86; George S. Coppin, 85; Annie Hackett O'Brien, 85; Ristori, 84; Sam Sanford, 84; Mrs. Serjes, 84; Mrs. Barcey Williams, 85; Rachel Cantor, 85; J. R. Anderson, 84; Harry Howe, 84; Fred Haase, 85; Gabriel Harrison, 84; Fanny Kemble, 84; George Lea, 84; Mrs. Wm. Blake, 84; Henry Hackett O'Brien, 85; Mrs. G. L. Barnes, 84; Robert Anderson, 84; Fred Chippendale, 83; Mrs. G. H. Gilbert, 83; Mne. Ponsil, 82; Isabella Preston, 82; Geo. Washington Pike, 83; James Murdoch, 82; Mary Durang, 82; Wm. B. Wood, 82; John Woodward, 82; Henry C. Timm, 82; C. W. Coul-dock, 83; M. Anderson, 82; Pony Moore, 81; Barnum, 81; C. J. Pyffe, 80; Amelia Gilbert, 81; Henry P. Grattan, 81; John Ellsler, 81; Mrs. Coleman Pope, 81; Fanny Denham, 81; Edmon S. Conner, 81; Levi J. North, 81; Henry P. Grattan, 81; Amelia Gilbert, 81; J. B. Howe, 80; Mrs. W. J. Noah, 80; Sarah Baker, 81; Charles T. Pyffe, 80; Mne. Celeste, 80; Macready, 80; Harry Courtaine, 80; Dan Emmett, 80; Mrs. Edward Sterling, 80; Mons. La Thorne, 80; George Boniface Sr., 80; Amelia Weeca, 81; Mrs. Stoddard, 79; Chas. R. Thorne Sr., 79; Eliza Saunders, 79; Frank Eugene Alken, 79; Mrs. W. G. Jones, 79; Charles Gonzales, 79; John Gilbert, 79; John W. Jennings, 79; Mrs. W. G. Jones, 79; Elizabeth Anderson, 79; Den Thompson, 78; Sheridan Knowles, 78; Jane Parker Champeny, 78; Mrs. H. L. Clarke, 77; Mrs. A. Drake, 77; J. B. Studley, 78; Jas. H. Stoddard, 77; Edwin Varrey, 81; Thos. Barry, 78; Dion Boudcault, 78; A. J. Neade, 77; Chas. P. Fickton, 76; Mrs. W. A. Farren, 76; Chas. Fisher, 76; Mary Berna Nichols, 76; John Banvard, 76; Mary Bradshaw, 76; George Gaines Spear, 76; Margaret Ayling, 76; An-

nie Yeamans, 76; Mrs. Harry Watkins, 75; Louisa Eldridge, 75; Mrs. Chas. Kean, 75; John A. Lane, 75; Fanny Herring, 75; Kate Reynolds, 75; Eaton Stone, 75; G. A. Amherst, 75; Frank Bangs, 75; Blondin, 75; Wm. Davidge Sr., 74; J. P. Cathcart, 74; John L. Toole, 74; E. N. Thayer, 74; Anna Hayes, 74; Little Henderson, 74; Mrs. John Hoey, 74; Anne Seguin, 74; Mrs. Russell, 74; Chas. Currier, 75; Nat Jones, 74; Mne. Januscheck, 74; Wm. J. Lemoyne, 74; T. Apthorpe Cooper, 73; Wm. B. Lomas, 74; Lionel Brough, 73; James Ward, 73; Catharine Norton Sinclair Forrest, 73; Frank Wise, 73; Mrs. Harriet Holman, 73; Ben Baker, 72; Mrs. Ayling, 72; Clara Pennoyer, 72; Lydia Thompson, 72; John G. Cartilich, 72; Kate Estelle, 72; W. G. Constantine, 72; Thomas Coman, 72; Herman Yegm, 71; James P. Duell, 71; Noah Ludlow, 71; David C. Anderson, 71; George Vandenhoff, 71; Johnny Booker, 71; John Blaisdell, 71; Wm. Hild, 71; Old Joe Cowell, 71.

FORM OF APPLICATION FOR ADMISSION.

TO THE MANAGERS OF THE EDWIN FORREST HOME:

The undersigned hereby makes application for admission to the Edwin Forrest Home:

Name,

Age,

Where born,

How long have you been in

The theatrical profession?

When did you last perform,

and at what theatre?

Give names of persons in

the profession to whom

you can refer, knowing

you to have been con-

tinued therewith.

What income, means or sup-

port have you now?

The Will of Edwin Forrest provides as

follows: "The said institution shall be

for the support and maintenance of Actors

and actresses, decayed by age or disabled

by infirmity, who, if natives of the United

States, shall have served at least five years

in the Theatrical profession, and, if of

foreign birth, shall have served in that pro-

fession at least ten years, whereof three

years next previous to the application shall

have been in the United States, and who

"shall in all things comply with the rules

and regulations of the Home, otherwise to

be subject to be discharged by the Man-

agers, whose decision shall be final."

The purpose of the said EDWIN FORREST

Home is intended to be partly educational

and self-sustaining, as well as eleemosynary,

and never to encourage idleness or thrift-

lessness in any who are capable of any use-

ful exertion."

Having read the foregoing

provision, do you consider

yourself a proper ap-

plicant for admission to the

Home?

Will you strictly adhere to

the Rules and Regulations

governing the Home, con-

tribute your services cheer-

fully when required, and

accept every decision of

the Managers as final?

(Signature)

ADMITTED TO THE HOME.

Jacob Wonderly Thoman admitted Feb. 15, 1877. Born Jan. 8, 1816. Died Jan. 27, 1886. Was created.

George Gaines Spear admitted Nov. 16, 1876. Died July 10, 1887, aged 77. Was sick four years. He played Col. Dumas, in "The Lady of Lyons," when Gen. N. P. Banks made his first and only appearance on the professional stage. He played Elmer, in "Our American Cousin," the night John Wilkes Booth shot President Lincoln.

Mrs. Margaret Burroughs admitted March 1, 1877. Died May 16, 1903. Born in 1813.

Herr John Chine admitted February, 1881. Died Dec. 3, 1894. Born in Germany, 1806.

Jane English admitted Aug. 28, 1881. Was the mother of Lucille and Helen Western.

Was there seventeen years. Body was cremated and the ashes taken to Everett, Mass. Was born in London, Eng., in 1820. Died Oct. 24, 1890.

Souley S. Savage admitted July, 1883. Died three months after, Oct. 18, 1883, aged 61.

Joseph Alfred Smith, admitted May 12, 1884. Died Aug. 1, 1899. He was the original Francois to Forrest's Richelieu. He had an operation to restore his sight in 1895. He went totally blind with cataract in both eyes. He was born in 1813.

Thomas E. Owens, brother of John Owens, admitted in 1885. Died May 19, 1885, aged fifty-six.

James T. Ward, known on the stage as Ward O'Brien, was admitted in 1884. Expelled July, 1886. Was found dead in bed in Bound Brook Hotel, Philadelphia, Oct. 8, 1886.

Dora Shaw, admitted Dec. 21, 1885. Died July 9, 1891. Born March 15, 1828.

Richard Hamilton, admitted February, 1887. Died Oct. 16, 1893. Born in London, Eng.

In 1869 he won the capital prize in a lottery of \$500,000 in gold. He purchased a large tract of land in Kentucky. He lost all in a few years, and when he entered the Home he was penniless. He was made librarian, and he compiled a duplex catalogue of the books in the nearest chronology, and the arrangement is as perfect as a public librarian could desire.

Mme. Amalie Claus Serjes, admitted June 25, 1888. Died June 29, 1904, aged eighty-four. Was born in Germany, 1820.

Franz Schuler admitted Aug. 6, 1886. Died March 8, 1891, aged fifty-six years.

Anna Cruise Cowell, admitted 1896. Died Nov. 12, 1900. Born in Belfast, April 3, 1824.

Jane Parker Champeny, admitted April 1, 1884. Died Dec. 2, 1898, aged seventy-eight.

Elizabeth Anderson, admitted Feb. 19, 1888. Died at her daughter's residence, Worcester, Mass., Nov. 4, 1895. Born in London, Eng., September, 1810.

Mme. Ivan Michels, admitted 1887. Died July 22, 1892. Born in London, Eng. Aged seventy-nine.

Simcoe Lee, admitted Oct. 4, 1889. Resigned April 1, 1897, to reside with his relatives in London, Can. Born Dec. 1, 1828, in London, Can.

Mrs. Ben De Bar, admitted August, 1889. Died Aug. 24, 1894.

Elizabeth Anderson, admitted Oct. 14, 1892. Died March 30, 1910. Born in 1828.

Henry L. Bascom admitted June 2, 1887. Died Jan. 17, 1909. Born Sept. 13, 1833.

He left a will bequeathing to the Home \$850.

William Lomas admitted Nov. 7, 1896.

Anna J. Hayes admitted July 6, 1897. Died June 8, 1904.

W. Nelson Decker admitted September, 1891. Died Dec. 1, 1891. Was born Oct. 18, 1841.

Fred Chippendale admitted May 2, 1892. Died Jan. 23, 1903. Born in Scotland, Oct. 23, 1828.

Mrs. Annie Daymond, admitted Nov. 1, 1893. Died Jan. 6, 1897. Born in England, Nov. 6, 1830.

Charles J. Pyffe admitted Jan. 15, 1894. Died Nov. 2, 1910. Remains taken to New Orleans. Aged 80. Was librarian five years.

Mrs. Elizabeth Anderson (Mrs. M. E. Ketchum) admitted Memorial Day, 1893. Died Sept. 15, 1903. Born in 1833.

Robert Johnston admitted March 16, 1895. Resigned April 1, 1897. Died at Bath, N. Y., March 10, 1902, at Soldier's Home, aged seventy-five years.

George Portis admitted May, 1893. Died Aug. 18, 1894.

Sarah A. Baker admitted Dec. 17, 1893. Died Sept. 2, 1899. Born in 1818.

Mrs. Harry Watkins, formerly Rosina Shaw and Mrs. Charles Howard, admitted May, 1899. Died Aug. 22, 1904, aged seventy-five.

Mrs. Charles Josephine Bishop, admitted Nov. 15, 1899.

Angela Sefton (Mrs. De Bonny), admitted April 11, 1900. Died Dec. 31, 1907, aged sixty-seven. Was cremated. She left real estate at the Highlands of Navesink, N. J., valued at \$5,000, to the Home.

Kate Ludlow Little, admitted June 7, 1899. Died July 4, 1912; eighty-two years.

Katharine Hackett, admitted Nov. 6, 1901. Died May 18, 1908.

John Saphore, admitted June 12, 1905. Died Dec. 23, 1906, aged seventy-one.

W. H. Bartholomew, admitted Nov. 1, 1906. Born March 4, 1832.

Mr. and Mrs. John Jack (Annie Firmin) admitted March 21, 1907.

Emily Lewis admitted May 28, 1908. Is a cousin to Roland Reed.

Sydney Cowell admitted June 25, 1908. Her father was the well known Sam Cowell, and her father's sister was the mother of the celebrated Bateman Children. Was born in England.

Mrs. Ethel Greybrook Greaves admitted Dec. 19, 1908. Died Oct. 21, 1910. Was cremated. Born in England Oct. 19, 1849.

Mrs. Samuel Charles admitted July 13, 1910. Born in 1848, and is an American.

Elizabeth Herbert admitted Sept. 9, 1911. Died April 5, 1912, aged 69.

THE PRESENT LIST.

Annie Ware Barnes, born April 19, 1841, admitted Jan. 3, 1902.

William H. Bartholomew, born in Philadelphia March 4, 1832, admitted Nov. 1, 1906.

John H. Jack, born Feb. 1, 1836, admitted March 2, 1907.

Mrs. John H. Jack (Annie Firmin), born in London, Eng., Sept. 14, 1846, admitted March 2, 1907.

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BLOSSOM SEELEY AND RUBE MARQUARD'S SENSATION! THE SONG THAT WON 10 SILVER CUPS IN TWO WEEKS!

3 - By
BUCK &
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THE LITTLE LOST CHILD
SOMEBODY LOVES ME
FLOWERS AND PALMS
HERE LIES AN ACTOR
HANDFUL OF EARTH
KATHLEEN

IF WATERS COULD SPEAK AS THEY FLOW
THE SONG THAT REACHED MY HEART
AS YOUR HAIR GROWS WHITER
JAMMO (ONWARD LET US GO)
THAT MELODY DIVINE
PRETTY POND LILIES
DOWN ON THE FARM
NIGHT BIRD COOING
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MILWAUKEE JOURNAL, Jan. 3, 1913

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By A. SEYMOUR BROWN

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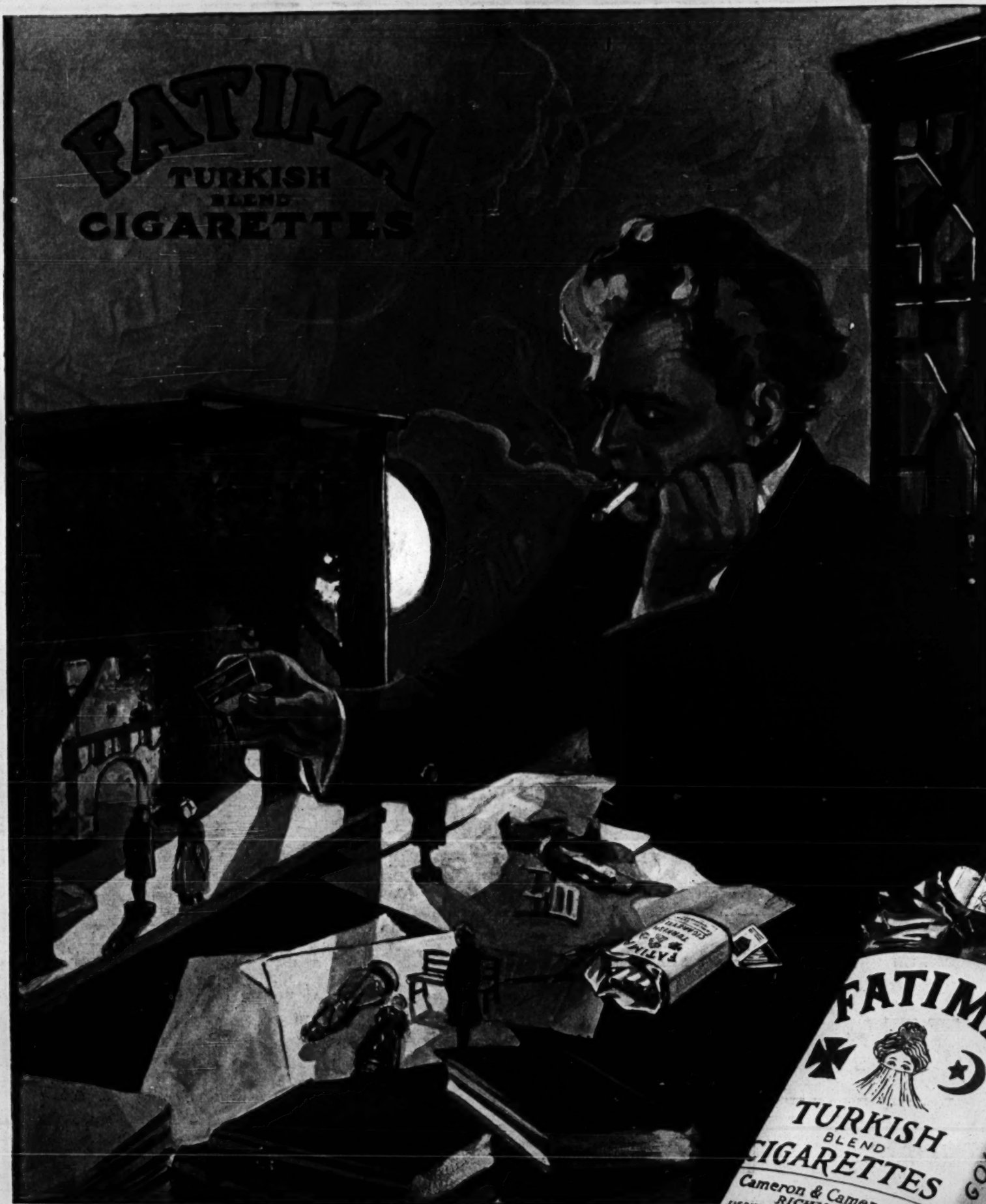
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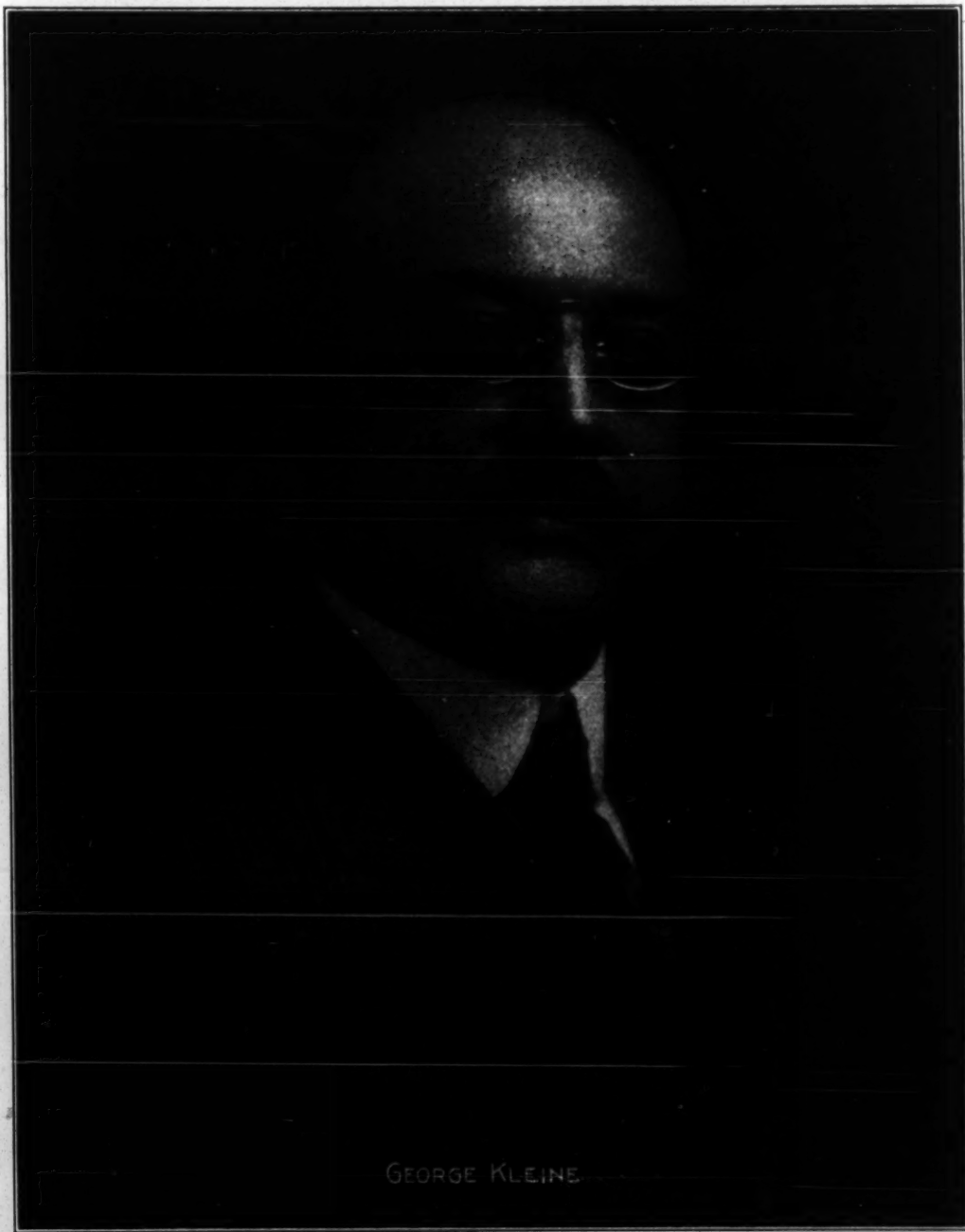
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World of Players.

MR. AND MRS. GLEN L. CRAWFORD mourn the loss of their daughter, Dorothy, who died Feb. 3, at Severy, Kan., from measles and pneumonia, aged five years and nine months. Mr. Crawford is well known in the West as owner and manager of the "Three Years in Arkansas" Co.

MR. AND MRS. EDGAR H. KELTNER mourn the loss of their infant son, Edgar H., Jr., who died Feb. 11, at Springfield, Ill., aged one year and ten days. Death was caused by pneumonia. Mr. and Mrs. Keltner are with "The Broken Idol" Co.

THEO. JAMES THOMAS, infant son of George and Daisy Thomas, died Feb. 4 at their home in Syracuse, N. Y.

CAST of "The Cry Baby," under the management of Price & Butler: George Wilson, Ethel Kimerly, William Price, Margaret Ragan, Will Cunningham, Billy Dunne, George Butler, Will Monica, Charles Leland, Ed. Williams, Ed. Lawlor and Earle Tobias.

WALTER HUBBELL played Agulla, in "The Royal Slave," at the Germania Opera House, Lansing, Ia., being his fourteen hundredth appearance in the part, on Feb. 3.

NOTES from Harmount's "Uncle Tom's Cabin" Co.—Capacity houses are the rule. While we have encountered rain, snow and cold weather, still the cry is S. R. O. The big free street parade goes out rain or shine. While working the dogs in Washington, Pa., Feb. 1, one of them got his muzzle off and bit Mr. Harmount in the hip, which laid him up for a week. The business staff is as follows: C. H. Harmount, manager; Frank A. Bowen, business manager; Bert Jarvis, director; Geo. R. Harmount, carpenter; D. C. Harmount, musical director.

E. C. BELVILLE writes: "The teams of Wylie and Wylie (Jack and Jennie), and Belville and Belville have joined forces, and are known as the Wylie-Belville Comedy Co. We have been playing Texas for about six weeks to excellent business, one to three night stands. We are thinking of going in stock at San Antonio, Tex., for twelve weeks. We get a copy of the good old CLIPPER every week."

LUCILLE SPINNEY mourns the loss of her father, who died last week in St. Vincent's Hospital, Indianapolis, Ind.

DOROTHY, daughter of Glenn L. and Dolly Crawford, died Feb. 3, after a week's illness, from pneumonia, aged five years.

REDUCTION IN PRICE

To close out the present edition of the RED BOOK we will supply it for six cents in stamps accompanied by this coupon. Only a limited number of copies remain on hand. The new edition will be issued in July.

THE CLIPPER RED BOOK AND DATE BOOK

For Season 1912-1913

It contains the names and addresses of Managers, Vaudeville and Dramatic Agents in New York, Chicago, Boston, Philadelphia, Pittsburgh, San Francisco, Canada, London; Music Publishers; Railroad Agents; Theatrical Clubs and Societies; T. M. A. Headquarters; Railroad and Steamship Lines, etc., and other information.

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AND DATE BOOK
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To THE NEW YORK CLIPPER
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Vaudeville Notes.

COL. BILL STANTON, resident manager of the Auditorium, Fitchburg, Mass., writes: "Being a constant reader of your showman's valuable paper for thirty-odd years, at ten cents per week, I do not hesitate in sending you this article. They have said 'rep.' couldn't come back. As resident manager of the Auditorium for Harry Kates, the lessee, I played the Whiteside-Strauss Co. last week to \$2,008.45, and it was the first week in Lent. Just think of that, two thousand and eight dollars and forty-five cents, which goes to prove that if a company has the goods they can get the coin, and this company had all the requirements. Their people, plays, scenery and vaudeville all made a big hit. We gave them pictures for an hour before the shows, matinee and night, all for the one admission, to capacity, and have booked them for a return date in three weeks. We resume our regular vaudeville and picture program Feb. 10, and on the 19th we play Eva Tanguay and her big vaudeville road show. Business in this section is remarkably good. Sometimes I miss the good old days of the road, but am happy and content to locate and give the younger aspirants a chance to view the scenery."

ANNETTE HUMPHREYS writes: "Blanche Humphreys and Harry Crocker (non-professional) were married Jan. 11, at Newport, Ky."



SOME OF THE BAND BOYS
With Don Carlos' Variety Road Show.

DOT CLAUSEN, of the Clausen Sisters, after a very severe illness of ten weeks, is convalescing at her home in Brooklyn, N. Y. This week, with her mother and sister, she leaves for Atlantic City in hopes of thoroughly regaining her health and strength.

JAMES COLE, of Collins and Cole, while playing Sayre, Pa., week of Jan. 27, was stricken with rheumatism, but he managed to play the week out. At the Garden Theatre, Lock Haven, week of Feb. 3, he had a bad case of tonsillitis, and his physician ordered him to cancel the time, so he immediately left for his home, Philadelphia, Pa.

THE OSARD BROS. send the following: "Sandy Flavin and Marion E. Dougherty were married Feb. 4, in Chicago. The two Osard Bros. were witnesses."

PLANS are being prepared for a motion picture and vaudeville theatre at Parkersburg, Pa. It is the intention to have it ready for the Fall season of this year. It will be a ground floor auditorium, with a seating capacity of 500; stage, 20 feet deep by 36 feet wide; proscenium, 25 feet wide by 15 feet high, and fully equipped. The heating and ventilating systems will be right, and every convenience for patrons and performers carefully looked after. There will be ample dressing rooms, with steam heat and running water.

HAMILTON LEE, writes: "After playing thirty weeks of Gus Sun time, I am now in the South, working for Sam Massell, of Atlanta, and am enjoying pleasant engagements everywhere."



H. E. ERICKSON and D. E. MULVEY.

Henry E. Erickson, Chicago Building Commissioner, and Daniel E. Mulvey, a pioneer in the amusement business of the Western metropolis, are shown in the accompanying illustration, taken at Springfield recently upon the occasion of the inauguration of Edward F. Dunne as governor of Illinois. These gentlemen are prominent in Chicago politics. Commissioner Erickson has supervision of all theatre construction, and has been untiring in his efforts to insure the safety of Chicago theatregoers, and has co-operated with theatre managers, with whom he is popular. Mr. Mulvey is general manager of the Forced Cold Air Ventilating System, and has directed the construction of scores of playhouses.

CHAS. T. FALES' COMEDY CO. NOTES.—We are still in Florida, having played New Jersey, Pennsylvania, Virginia, Maryland, Delaware, North Carolina, South Carolina, Georgia and Florida as far South as Key West, at the San Carlos Opera House. We have a few more weeks here while the season is on, then we start North, where Manager Fales is negotiating for a park for the summer season. Geo. Roberts is again comedian with the show, making his third continuous season. We are enjoying the hot weather, fruit, etc., also THE OLD RELIABLE, which never arrives here until Mondays, but even at that, it is always welcome.

CHARLES GEORGE writes: "I am in my fifth week with the 'Dad's Girl' Company, a new comedy drama of New England life, under the management of Chas. E. Whaples. Business has been good everywhere, and the show always pleases. I am playing the juvenile lead and doing my specialty. The roster includes: Helen Walton, Chas. E. Whaples, Mrs. C. E. Whaples, J. M. Townsend, James Harrison, and Chas. George. No week is complete without a copy of THE OLD RELIABLE."

RICHARD BROUGHTON, now in advance of "The Maid and the Minister" Co., writes: "We met the Clarence Bennett Price Co. on the train last Saturday, and had a dandy visit. Mr. and Mrs. Bennett are both with the company and are looking finely." Five of the Foy children visited Eddie Foy during the New Orleans engagement, Mardi Gras week. Three he left in storage. Miss Magrath and Bewley were also his guests at the Gruenewald Hotel.

KEYES SISTERS CO. NOTES.—This popular company closed a successful week at York, Pa. Although this is a new town for this company, we made many friends, and will be glad to meet them all again when we play a return date. Mr. Knight is a real manager, and it is due to his kindness our stay at York was so pleasant. We entertained a party of Philadelphia friends at the Colonial Hotel, after the show, Friday night, giving a little private lunch. The Keyes Sisters scored a big success introducing their cabaret specialty, which is a decided hit with the audience, especially in York. Managers everywhere say the Keyes Sisters Co. is better and has more class than any repertoire company showing their houses this season. Business big everywhere. List of eight plays.

AN unsigned communication reads as follows: "Geo. C. Robertson and Claudia White, both members of 'The Shepherd of the Hills' Co., were married Jan. 25, after the matinee performance at Burlington, Ia., the Rev. Michels, of the German Lutheran Church officiating."

LILLIAN MAY COLEMAN writes: "I was granted a divorce Jan. 25, in Judge Tutthill's Court, Chicago, from Charles W. Coleman."

ROBERT J. GILLIS has joined the "Human Hearts" Co., engaged to play Tom Logan, opening in Shawnee, O., Jan. 27.

J. C. ADMIRE is the agent of Dickey & Terry's "U. T. C." Shows.

DON'T OVERLOOK "JOE HEPP."



WALLIE BROOKS.

Wallie Brooks, for a number of years a factor in the West as a producer and player in musical stock, is now meeting with marked success in the Middle West, playing representative vaudeville theatres with his tabloid, "The Country Girl," in which he appears in the role of "Hiram Green," a rural character. Mr. Brooks is getting a lot of splendid press notices all along the route.

BERT MCGARVEY, writes: "I wish to confirm the rumors and reports of my retirement from show business—several friends witnessing recent successes—since my studies of voice have made possible, think the decision foolish, but upon close inspection and consideration of present day show business I have decided it is better to give up now. Most of my wardrobe and scenery has been disposed of, and the balance will be upon the expiration of certain contracts."

THE MUSICAL BRENNANS, write: "We are again in the Southwest, playing the Frankel Bros.' Big Four circuit. We have reconstructed our act. We now have a musical, singing and dancing offering, instead of a straight musical act, and we find it more acceptable to the average audience."

FREDERICK HALLEN and HARRY ROUCLENS have formed a partnership for the purpose of exploiting Rouclere and Mildred and Hallen and Fuller, in the formers' Illusions and the latter's vaudeville.

BOB RION writes: "I have signed with Harry Hallet's Ragtime Piano Girls Co. for a period of twenty weeks, after which I am to be featured in burlesque on the Western wheel."

LEA MITCHELL played a week's engagement, Feb. 10, changing his specialty each night, at the Elite Theatre, Pittsburgh, Pa.